

THE **CONNOISSEVR**
A MAGAZINE FOR COLLECTORS
Edited by J. T. HERBERT BAILY



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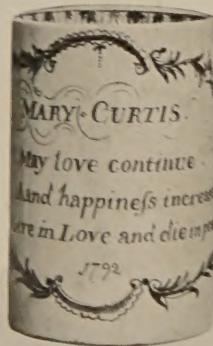
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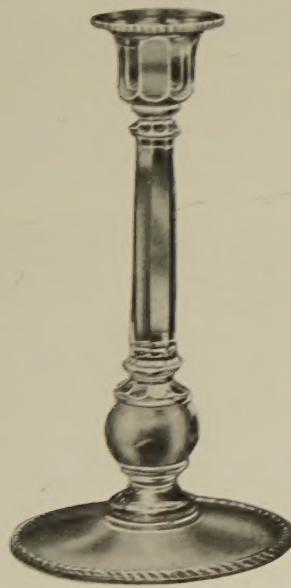
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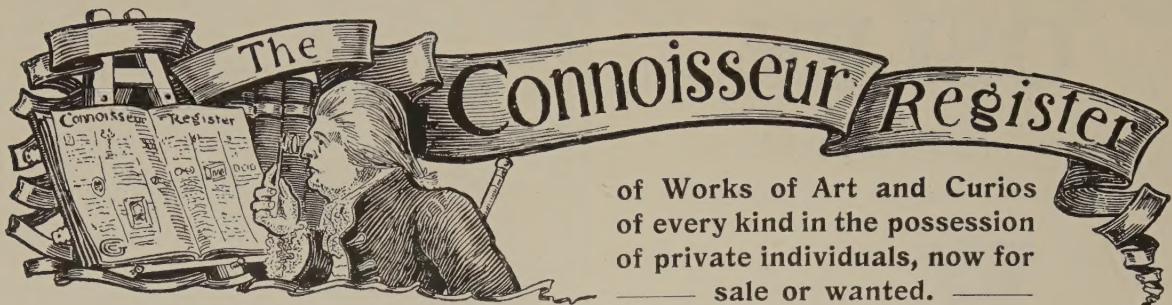
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Collectors and Dealers should carefully read these Advertisements.

The Register Columns will be found of great assistance in bringing **Readers** of The Connoisseur Magazine into direct communication with **private individuals** desirous of **buying or selling** Works of Art, Antiques, Curios, etc.

When other means have proved ineffectual, an advertisement in the CONNOISSEUR Register has, in innumerable cases, effected a sale. **Buyers** will find that careful perusal of **these columns** will amply repay the trouble expended, as the advertisements are those of *bona-fide* private collectors.

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All replies must be inserted in a **blank envelope** with the **Register Number** on the **right-hand top corner**, with a loose penny stamp for each reply, and placed in an envelope to be addressed to the **Connoisseur Magazine Register**, Hanover Buildings, 35-39, Maddox Street, London, W.

No responsibility is taken by the proprietors of The Connoisseur Magazine with regard to any sales effected.

SPECIAL NOTICE.—No article that is in the possession of any **Dealer** or **Manufacturer** should appear in these columns.

Wanted.—Full-rigged Models of Old Ships of the eighteenth and nineteenth centuries. Write, with photos and dimensions. [No. R5,014]

Japanese Colour Prints.—Unique collection for sale. Bargains. [No. R5,015]

Buyers of Chinese and Japanese Paintings, write to [No. R5,016]

Wanted.—Patch-boxes, with Views of Cheltenham, Bath, etc. [No. R5,017]

Le Blond Prints.—Twelve for 13s. [No. R5,018]

Wanted.—"Connoisseur," Nos. 1 to 52, loose. Offers. [No. R5,019]

Old Distorted Prints.—Five, with Mirror. [No. R5,020]

Nine Old Chinese Carvings, from 5s. each upwards. Nineteen good Ricepaper Pictures, Figures, Birds. [No. R5,021]

Baxter Prints.—A number of duplicates for sale or exchange. Would exchange or give high cash prices for rarities as *Dove Dale*, *Missionary Vine*, *Conqueror of Europe*, *Boy with Bird's Nest*, *Little Bride*, and *The Departure of the Camden*, if procurable. [No. R5,022]

Fire Marks, Fire Signs, Fire Plates.—Advertiser, a private collector, has a good many duplicates which he would like to exchange (not sell). [No. R5,023]

Mrs. Robinson, "Perdita."—Artist proof, Matthey, after Gainsborough, on vellum, well framed, £5. *Miranda*, artist proof, full length, Scott Bridgwater, after Hopper, well framed, £15. [No. R5,024]

Handsome Dutch inlaid Bureau; also **China Cabinet** to match; both brass fittings. [No. R5,025]

Collector would be glad to purchase a few pieces **Old English Furniture**, particularly **Jacobeian** and **Walnut**, in unrestored state; also **Old Tapestry**, either small or large pieces. [No. R5,026]

Sheffield Plate.—**Superb five-light Candelabra**, 33 inches, £15 15s.; **four elegant Entree Dishes**, £15; another set, £10 10s. Photos. [No. R5,027]

Old Minton Dinner Service, £9; **Rockingham Tea Service**, £6 6s.; **Dresden-style Clock Suite**, £12; **Rockingham Dessert Service**, £5. Photos. [No. R5,028]

For Sale.—**Fine genuine Old Oak Staircase**, and some panelling, taken out of Manor House, formerly belonging to Lord Byron. [No. R5,029]

Grandfather Clock Movement wanted, square dial, by good maker, for early Queen Anne case. [No. R5,030]

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Collection 1,200 Autograph Letters.—Inspection, London. [No. R5,032]

Continued on Page X.

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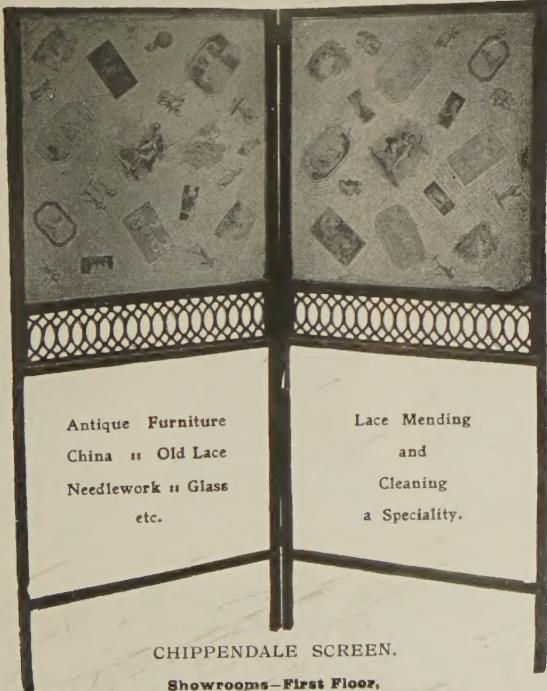
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THE CONNOISSEUR MAGAZINE

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Editorial and Advertisement Offices: 35-39, Maddox Street, W.

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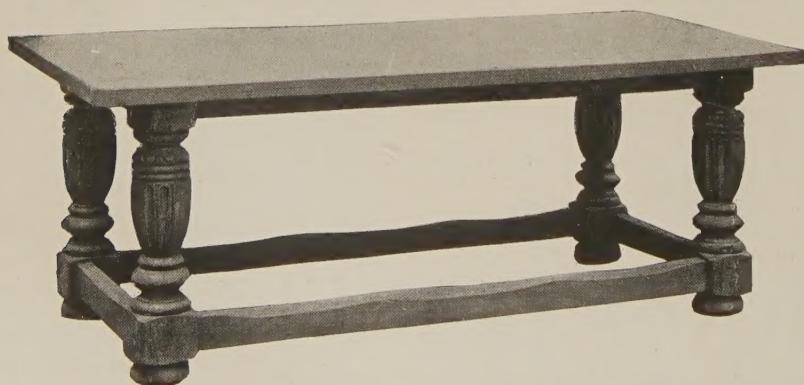
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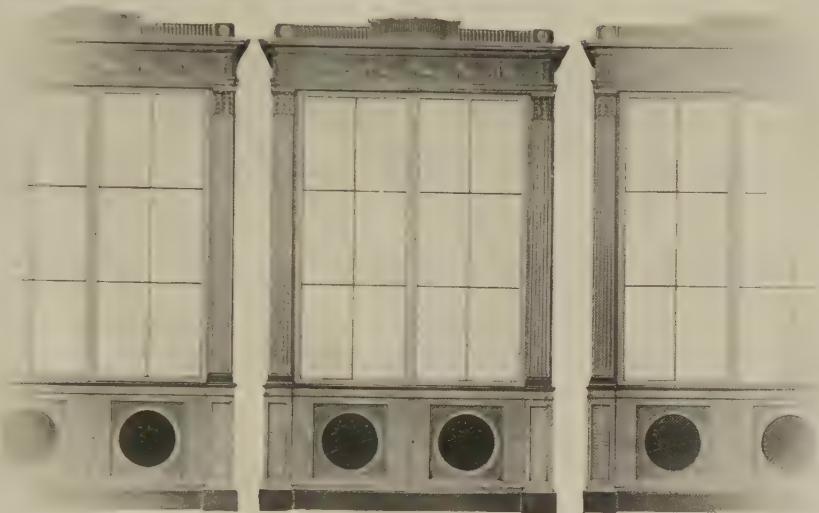


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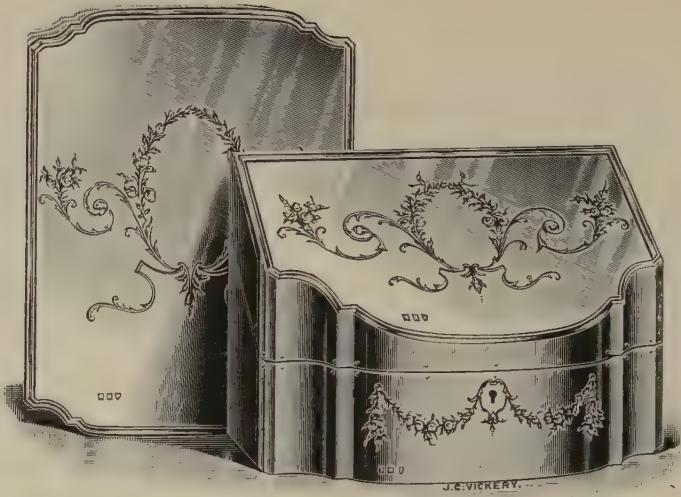
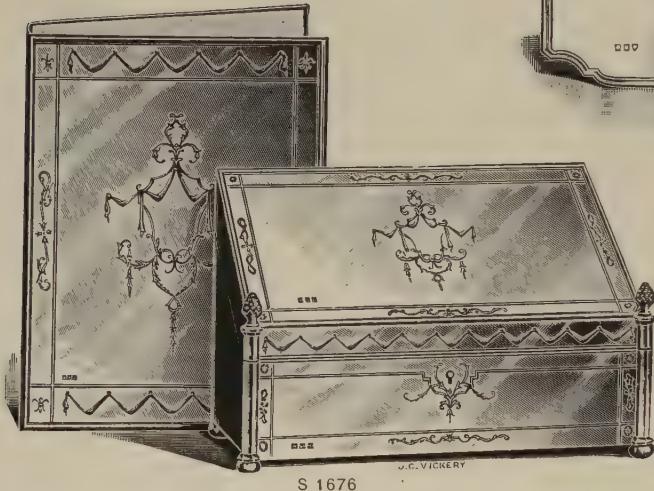
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The Connoisseur REGISTER *Continued from Page IV.*

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Fine state. [No. R5,033]

Mezzotints in Colour. — "Woodman's Repast," "Woodman at Labour," after C. Turner, dated 1799; 20 in. by 16 in.; old frames. Also other Colour-Prints. [No. R5,034]

Toby Jugs, including rare Woman Toby. [No. R5,035]

Ralph Wood, Enoch Wood, and other early Figures and Plaques. [No. R5,036]

English Delft. — Rare and dated pieces. [No. R5,037]

Staffordshire Figures. — Collection for sale. Bargain. [No. R5,038]

Old Oak Furniture. — Various pieces; original state. Photographs. [No. R5,039]

Nailsea Glass. — Small collection. [No. R5,040]

Mason Ironstone. — Early pieces; brilliant colouring. [No. R5,041]

Staffordshire Jugs. — Fine collection. Photographs. [No. R5,042]

For Sale. — Nos. 1 to 120 "Connoisseur." No. 1, 3rd edition; No. 2, 2nd edition. All the others first copies. Also six special numbers. What offers? [No. R5,043]

Signed Artist's Proof, "Defence of Rorke's Drift," by A. de Neuville; engraver, Flaming. [No. R5,044]

Pair rare Bristol Vases, attributed to Hawley, 12½ in. Photo. Offers. [No. R5,045]

Fine Spode Dish, 26 in. — Two guineas. [No. R5,046]

Pair Old Fine Needlework Fire Screens, 50s. [No. R5,047]

"Connoisseur Magazine." — Parts 1 to 122, complete, 17 vols., bound. Offers? [No. R5,048]

March, 1912.—No. cxxvii.

Brequet Clock, 17th century, eight-day and alarm; well preserved. Photo sent. What offers? (Valued £100.) [No. R5,049]

Oil Painting by Guido Reni, canvas 34½ in. by 27 in. No reasonable offer refused. Photo sent. [No. R5,050]

Few pieces genuine Antique Queen Anne Furniture for sale. [No. R5,051]

Antique Oak Buffet, £16 10s.; **Antique Refectory Table,** £17. [No. R5,052]

Genuine Old Chippendale Chairs for sale. [No. R5,053]

Exceedingly fine genuine Old Chippendale Bureau Bookcase, £32. [No. R5,054]

Two Chippendale Arm Chairs, £12 10s. (Genuine.) [No. R5,055]

Fine Old Sheraton Sideboard, £21; **Chippendale Dining Table.** [No. R5,056]

For Sale. — Baxter's Prints: *Eugenie*, 15s.; *Summer and Winter*, £4 10s.; *Windlesham*, 25s., and others; Old Portrait, oil, 42s.; pair tall Oak Chairs, cane backs, £5 5s. [No. R5,057]

For Sale. — **Old Irish Spinning-Wheel.** Offers wanted. [No. R5,058]

Old Carved Stone Garden Ornaments. — Pair Figures, 15 guineas. Photo. [No. R5,059]

Tea, Coffee and Dessert Service of Old Rockingham Porcelain, hand-painted, perfect, Griffin mark. [No. R5,060]

Wanted. — **Engraved Portrait of James Hawkins Whitshed,** after Northcote. [No. R5,061]

Coloured Salt-Glaze Plate. [No. R5,062]

Antique Fans. — Small collection for disposal. [No. R5,063]

Continued on Page XII.



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The Connoisseur REGISTER

Continued from Page X.

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Six Chelsea Cups and Saucers, date about 1777; beautifully decorated; all perfect. [No. R5,065]

A Spode Cup and Saucer, very fine decorations, marked in red, and number. [No. R5,065a]

For Sale.—Canton Enamel Sweetmeat Set, eighteenth century, *famille-rose*. Perfect condition. Centre dish surrounded eight others. Expert pronounces genuine. £12. [No. R5,066]

Magnificent Painting, "Rape of the Sabines," signed "Rembrandt, 1645." Price 50 guineas. Photo. [No. R5,067]

For Sale.—Antique Waistcoats, satin embroidered. [No. R5,068]

For Sale.—Antique Lace, Point Gaze, Genoese, Pillow, etc. [No. R5,069]

For Sale.—Antique Silver Ring, rose diamonds (two square) in gold stars. [No. R5,070]

For Sale.—Set of Six English Pewter Plates and large Platter. £3 10s. [No. R5,071]

"Connoisseur Magazine."—Parts 1 to 26, complete, unbound. Offers? [No. R5,072]

Wanted.—Ralph Wood and Whieldon Tobies, or Figures, etc. High prices given by collector. [No. R5,073]

Whieldon Pipe, 7s.—Bargain. [No. R5,074]

To Americans and Others.—For sale, fine collection of Rembrandt's Etchings, also Dürers, Ostades, etc. [No. R5,075]

Wanted.—Fine Old Colour-Prints. [No. R5,076]

Wanted.—Choice Old China, Pottery, Toby Jugs. [No. R5,077]

"Landscape with Cattle," by Charles Towne, of Liverpool, 1831. Fine specimen. For sale. [No. R5,078]

"Landscape, with Portraits of two Children of Charles I." by Mytten. Fine example of period; in excellent condition; 3 ft. 6 in. by 2 ft. 6 in. Sale privately. [No. R5,079]

"Connoisseur."—Last five years; unsoiled. What offers? [No. R5,080]

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Collection of about thirty Engravings, Etchings, Coloured and other Prints, framed, after Reynolds, Tadema, Romney, Godward, Raeburn, etc., some signed proofs. Seen by appointment, London. No dealers. List on application. [No. R5,082]

"Connoisseur."—Sixty parts. 35s. lot, carriage paid. [No. R5,083]

For Sale.—Genuine rare example Rembrandt Portrait, signed, dated. Price £10,000. Expert allowed. [No. R5,084]

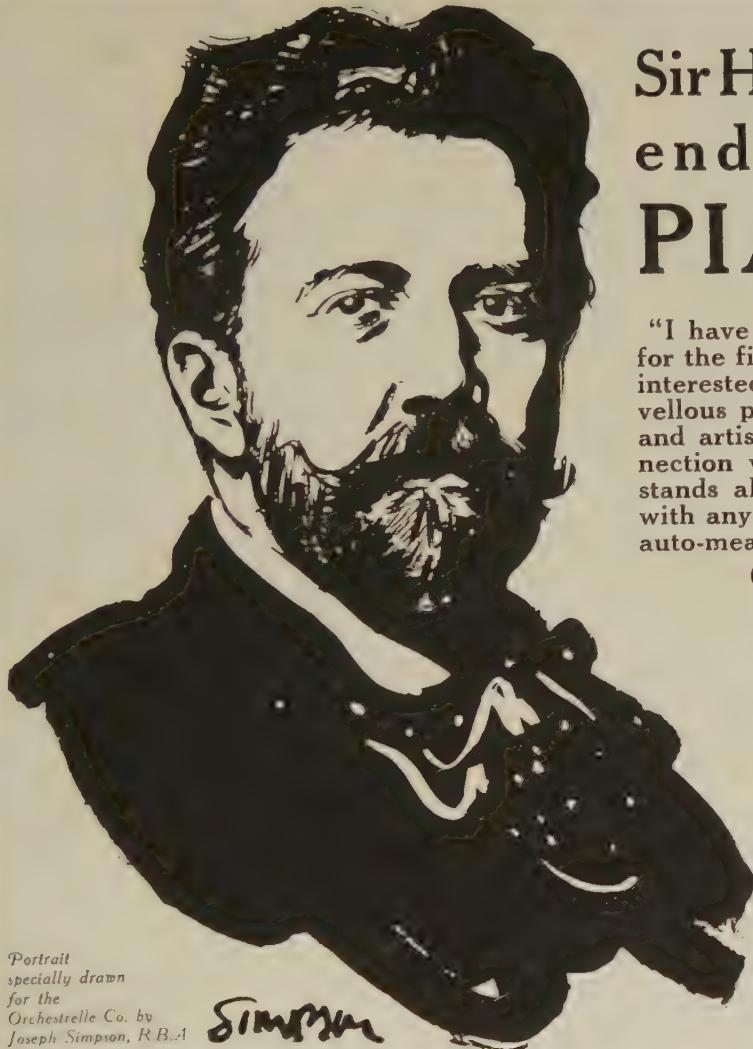
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A small Rembrandt Landscape for disposal. [No. R5,086]

Japanese Embroideries.—Collection of choice Fukusa, Kimonos, and old Flags for sale, also two Imperial Chinese Robes. [No. R5,087]

For Sale.—Miniature Portrait, 6 in. by 4½ in., of **Fanny Viscountess Ponsonby**, August 5th, 1842. Framed by H. Russell, Carver and Gilder, Cathedral Yard, Canterbury. Apply in first instance to [No. R5,088]

Carved Oak Four-post Bed, dated 1633.—Mahogany Dining Table, eighteen legs. Carved Mirror. [No. R5,089]



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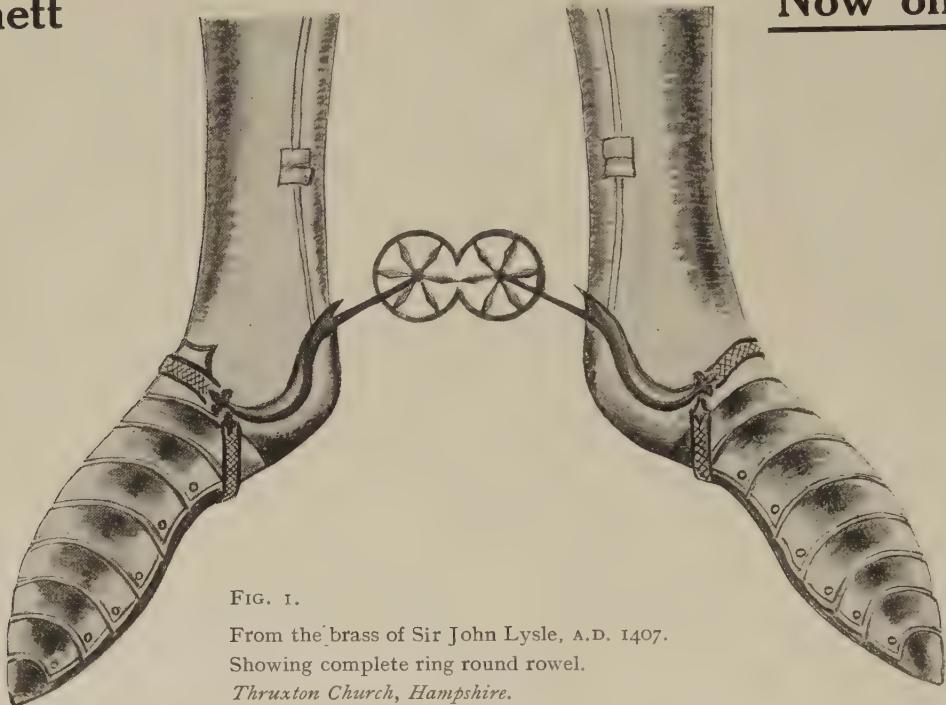


FIG. 1.
From the brass of Sir John Lysle, A.D. 1407.
Showing complete ring round rowel.
Thruxtion Church, Hampshire.

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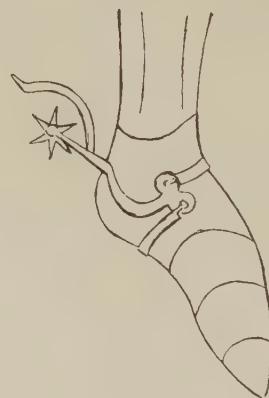


FIG. 2.
From the brass of
Sir Henry Gray.

Showing the flourish engraved over the spur, and which was thought to represent some structure.
In Kettingham Church, Norfolk,
circa 1492.

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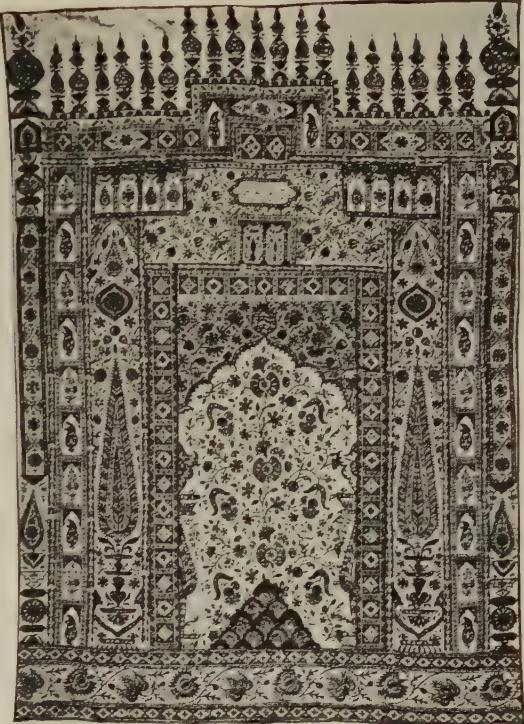
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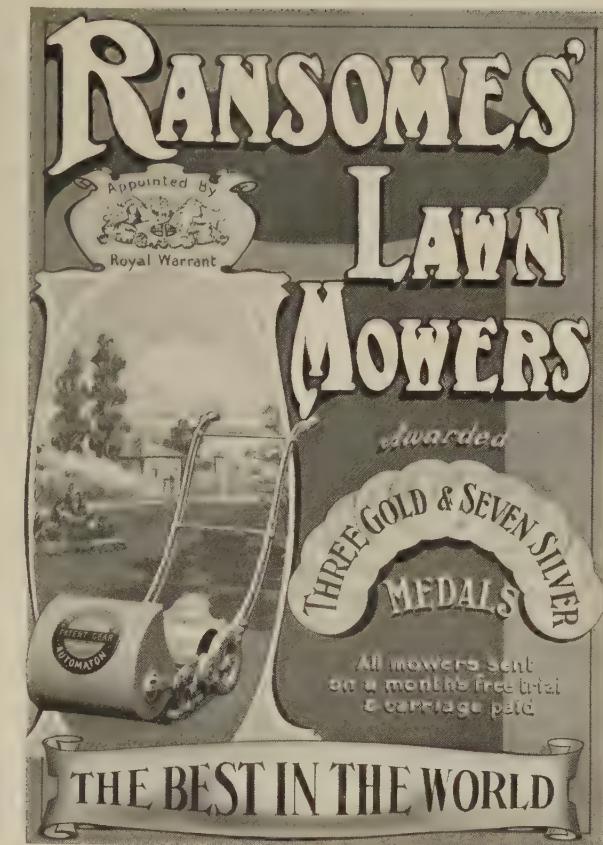
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March, 1912.—No. cxxvii.

XXXVIII.

MARCH

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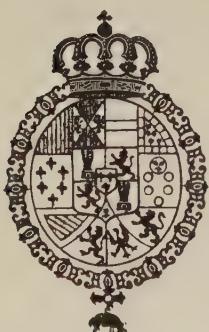
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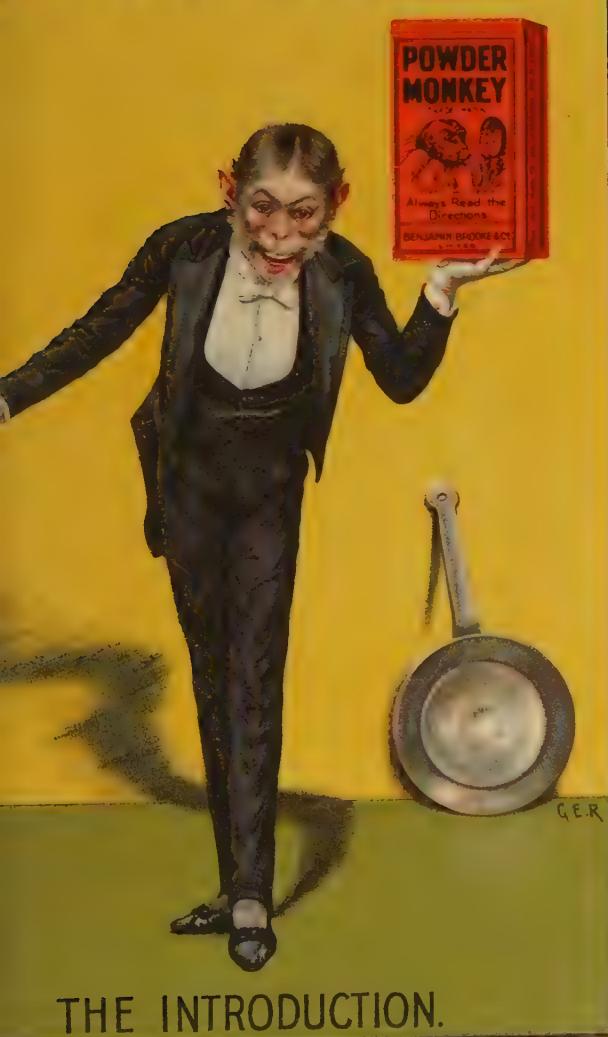
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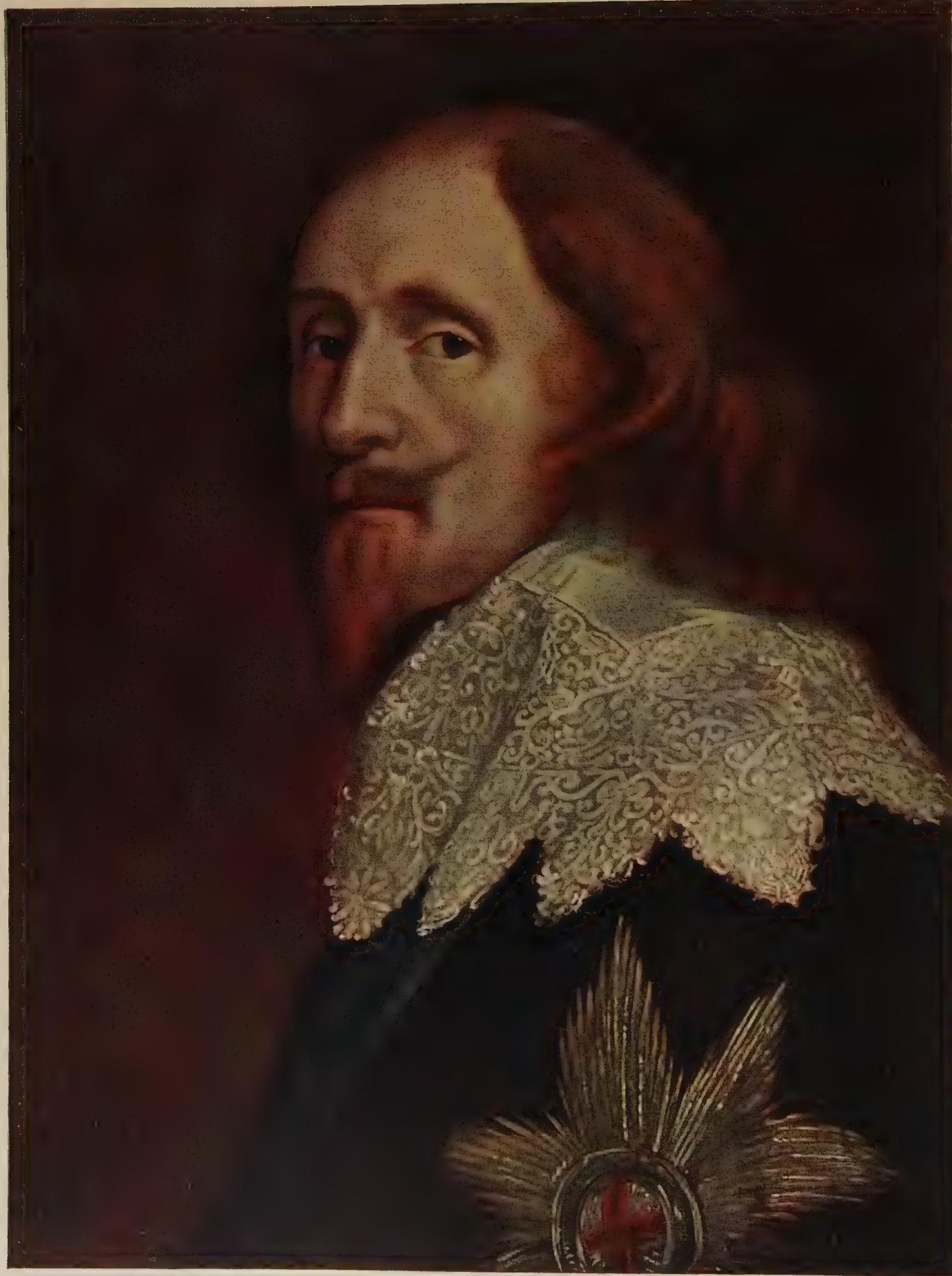
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THE INTRODUCTION.



PHILIP EARL OF PEMBROKE

BY VAN DYCK



Mr. Walter Withall's Collection

SOME collectors specialise, and others set their affections upon anything worth collecting. Amongst those whose catholic taste has enabled them to acquire specimens of most things collectable is Mr. Walter Withall, a connoisseur whose treasures include examples as valuable as any to be found in a small private collection. Indeed, several of his "finds," such as the Elizabethan iron chest shown in No. xiii., are almost unique. For the rest, the list embraces practically all that the heart of a collector could desire. In addition to the treasures which are herewith reproduced, Mr. Withall has happened upon a particularly fine specimen of a Yorkshire settle, a Queen Anne *nef*, a James I. loving-cup of polished cocoa-nut, silver mounted, with a silver acorn-shaped nutmeg receptacle (of a later period) surmounting it, several Elizabethan coffin-stools, which, by-the-way, were bought at a time when old furniture fetched considerably less than it does nowadays, a fourteenth-century theological treatise, a fifteenth-century illuminated *Book of Hours*, and another of the same date, showing the marks made by the unclean finger and thumb of the priest. Two daggers, in one sheath,

By George Cecil

profusely decorated with *cloisonné* enamel, procured from Cyprus, a quantity of pewter, four peasecod breast-plates, as well as some demi-suits of armour and several Elizabethan helmets of various form, and a splendidly characteristic example of an early Henry VIII. table, also figure in the collection, which, as may be gathered, is unusually inclusive. Indeed, no branch of collecting is left untouched by Mr. Withall, whose continuous activities in this direction cover a period of some forty years.

The iron chest to which reference is made has the following measurements: length, three feet; width, one foot six inches, and height, one foot nine inches. The whole lid forms a huge lock working from the centre, and furnished with nine bolts, which catch on to the front and sides. There are two straps in front, through which a bar was probably passed, the end being padlocked, or two padlocks without a bar may have been used. A false key-hole has the initials "D" and "S" (standing for the maker's name) on either side of a female figure. The key-hole to the lid-lock is covered with a plate that springs up to admit the key, the spring being released by pushing a knife under



No. I.—READING DESK (OR BIBLE-BOX) AND STAND
TEMP. JAMES I.

one of the iron strappings. The key, after insertion, has to be worked with a lever ; otherwise, the nine bolts cannot be freed. The perforated covering of the lock shows the figures of Justice with sword and scales, and the two-headed eagle in the middle. Peacocks' feathers adorn the edges ; and on the top of the perforated covering is engraved a motto in German, the translation of which is as follows :—“ In everything I do I give a glance at God.” It is interesting to note that the chest was taken to America, being sent back as ballast.

Amongst the other chests in the collection is a carved oak English “dower” chest of the fifteenth century, shown in No. vii. The lock-plate, unfortunately, is missing, having been wrenched off, no doubt, by some brutal-minded vandal ; but the twisted iron handles remain. Small as the chest is,



No. II.—QUEEN ANNE MIRROR

sides, and top elaborately carved ; on the lid being two hearts entwined. On the inside of the lid is cut the name of Thomas Middleton, a Yorkshire poet,



No. III.—OAK BIBLE-BOX

TEMP. CHARLES I.

Mr. Walter Withall's Collection



No. IV.—CHARLES II. OAK CHAIR

who was born in 1574 and died in 1626. In the days of the Bible-box Bibles were a comparatively expensive luxury, and their owners saw to it that they were treated with respect, and put carefully away after use. Sometimes the lid was sloped, the box being mounted on a stand, thus forming a combined reading and writing-desk.

Mr. Withall's collection contains chairs of various descriptions, for he has lighted upon examples of the Charles II., Queen Anne, and William and Mary periods, four of which are illustrated in Nos. iv., v., ix., and x. The first of these, but for the carved upper extremities, sides, cross-pieces and fretted back, in the centre of which the word "Maria" is carved in monogram form, is plain and solid—ecclesiastical rather than decorative. The two Queen Anne chairs are remarkable for their look of dignity and for their fine proportions. The backs are "caned," as were also the seats originally, the cushions having been added

in deference to the wishes of sundry ladies, who complained bitterly of the damage done to their dresses by the plaited cane, which, of course, marked the material. The William and Mary chair (which, it will be noticed, bears a resemblance to the earlier specimen reproduced in No. v.) also shows that it once had a cane back and seat. The back and cushion are of worsted work of a later period, that of the cushion being mounted on red velvet with a silken fringe.

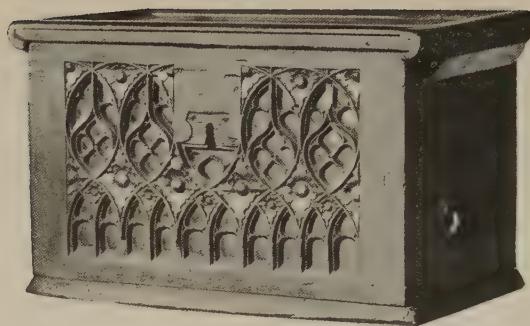
No. xi. is a grandfather clock by Joshua Alsop, London, with a moving figure of Cupid affixed to the pendulum, and showing in the little alcove above the face. The wall-mirror illustrated in No. ii. is of the Queen Anne period, when, judging from the number of looking-glasses which were in use, women of quality can have had little else to do but to take stock of their alleged charms. Swords have also claimed Mr. Withall's attention, four of which are illustrated in No. xii. Reading from left to right, the



No. V.—QUEEN ANNE CHAIR



No. VI.—A BELLARMINE
OR GREY-BEARD JUG



No. VII.—DOWER CHEST
FIFTEENTH CENTURY



No. VIII.—GOTHIC
IRON BUCKET



No. IX.—CHAIR
QUEEN ANNE PERIOD



No. X.—WILLIAM AND MARY CHAIR

first of the group is a Jacobean bed-sword, upon the blade of which is inscribed the name "Dandai." The second and third are Elizabethan rapiers with swept-hilts, and the fourth is a Charles II. flamberger with perforated blade. Other weapons in the collection include two seventeenth-century cup-hilted rapiers, and two typical Elizabethan rapiers, a Charles I. two-edged sword with pepperbox hilt, a late Elizabethan two-edged sword with swept-hilt, all the blades of which have inscriptions, a *schivona* (carried by the guards attending upon the Doges of Venice), and an Italian foot-soldier's sword (with the original scabbard) of the sixteenth century with the name "Andrea Ferrara," the maker, engraved in four places on the blade. Mr. Withall's latest acquisition also may be mentioned:—it consists of a pair of naval boarding pikes used in Nelson's time.

Although costumes do not figure in the collection, the owner has been fortunate in securing a pair of ladies' leather gloves of the Stuart period, which are in almost perfect condition. The gauntlets are decorated with beautiful silk-work, needle-work, and gold and silver thread-work, being lined with salmon-pink silk. They are similar to a pair shown in Planche's *Book of Costume*, and attributed to Mary Queen of Scots. Valuable, too, is a pair of very large Charles I. man's mourning gloves of greyish leather, the gauntlets of which are richly ornamented with raised silver on a black silk ground. The original brown paper with which the gauntlets are stiffened is intact, the lining being of black silk.



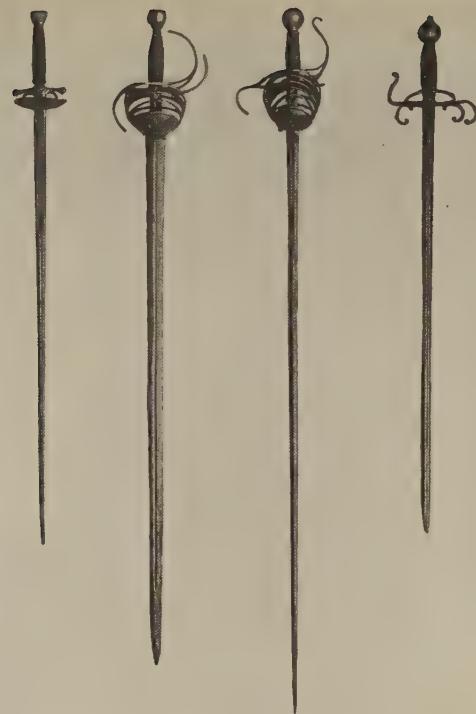
No. XI.—CLOCK

BY JOSHUA ALSOP

No less worthy of attention is a pair of black silk stockings worn in her youth by the late Queen Victoria, and presented by her to one of the maids of honour, who subsequently gave them to Mr. Withall's mother. The Royal crown, the letters "V.R.," and the figure "24," appear in perforated-work near the top.

A word concerning the house in which is situated the flat containing the collection may not be out of place. Dating back to 1715, it is in the very middle of London, and, in addition to being provided with Georgian panelling throughout, the house has a large, wide oak staircase and enormous cellars—with a well one hundred and twenty feet deep, and a great, ornamental leaden cistern, upon which are portraits and figures in relief. The large entrance-hall is furnished with seats which were used by the footmen of the period while awaiting the pleasure of their masters and mistresses as the last-named paid an afternoon call. Mention may also be made of a massive old oak door which to this day is barricaded every evening with two long, strong bolts, a very big resisting lock, and a thick iron cable which hangs on the right side, the end being passed round the curls of a corkscrew iron catch. It may be noted that the late housekeeper of the establishment, who died at a very ripe old age, distinctly remembered the Guards being bivouacked in the street, ready—by the side of their piled arms and lighted fires—to disperse the Gordon rioters.

Such, then, is Mr. Withall's collection, which, to its owner's regret, needs only the presence of a ghost to make it complete.



No. XII.—RAPIERS AND SWORDS
(1) JAMES I. PERIOD (2) AND (3) ELIZABETHAN (4) CHARLES II.



No. XIII.—IRON CHEST TEMP. ELIZABETH



Pomanders

By W. Turner

WHAT is a pomander? It is described by one of our best authorities as being a mixture of aromatic substances, carried in a small box or bag in the hand or pocket, or attached to a chain hung from the neck or waist, especially as a preservative against infection. It was contained in a case often shaped like an apple or an orange. It might be made of gold, silver, ivory, wood, crystal, etc., and, of course, had a cavity inside to contain the aromatics. Roundly speaking, it was the means of titillating the human sense of smell by the use of solid material before the invention of liquid scent came into general use. The period of the first introduction of the pomander is unknown. Like the game of marbles and other exercises for children, whose first performance therein is "wropt in mistry," the historian is equally at

fault with the subject of our present study. The first recorded mention of it is contained in the Privy Purse expenses of Henry VII. for the year of grace 1492. The memorandum runs thus: "A box with pomandre, ten shillings." That would mean from forty to fifty shillings in value of our present currency. But whether the box was made of wood, gold, silver, or other precious material, this deponent saith not. It will be observed that, in the Tudor time, as seen in the above-quoted extract, the "pomandre" meant the contents and not the vessel which contained it. In the next century the meaning seems to have changed, for improved and more ornamental covertures for the aromatics were imported from the Continent, and the vessels were termed pomanders. For instance, in the year 1518 it is stated in the Privy Purse expenses of the Princess Mary that a gratuity was given to the servant of the Queen of France, who had sent a present in the form of a pomander, doubtless of an artistic form. The language used is quaint: "To the frenche quenes servant that brought a pomander of



No. I.—POMANDER

TUDOR PERIOD

(CLOSED)



No. II.—THE SAME POMANDER

(OPEN)

gold." Here it is the vessel and not the contents which is termed the pomander. In Cavendish's *Life of Wolsey* (Kelmscott Edition, 1893) it is stated that he (the Cardinal) "held in his hand a very fayre orrynge, whereof the mete, or substance within, was taken out and fylled uppe agayn with the part of a sponge wherein was vyneger and other confections agaynst the pestylente ayers; to the which he most commonly smelt unto, passing among the prease or ells whan he was pestered with many sewters." This was

a pomander, but whether the word applied in this instance to the "fayre orrynge" or to its contents is not explicitly stated. But, at the close of Elizabeth's reign, Holland mentions "a ball of pomander of



No. IV.—PERFORATED PLATE ON NO. III.

crystall." And in *John Inglesant* we have it stated that "he carried a pomander of silver in the shape of an apple stuffed with spices." So we find, pretty authentically, that about the close of the fifteenth century the pomander meant the spice or aromatic scent. For how long previously we cannot tell. But in the sixteenth century the word applied to the case or covering of the thing contained. The pomander, as an encased perfume and antiseptic, was used as late as the fourth quarter of the seventeenth century. In the meantime, about the time of the Merry Monarch, another development took place in the shape of liquid scents, for which very small bottles were provided (see illustration, No. xiv.). Such little nicknackeries were engraved on the surface or were engine-turned thereon. Of course, they were an infant invasion then, and could not make much way for a long time. Indeed, they were only feeling their way, for each container was, at the beginning of the contest, provided with a small loculus for musk at its foot. Another interloper was the simple pouncet-box, at the end of the seventeenth century, for dry perfumes only. This was a sort of last dying spasm of the old pomander, for the liquid element was simply drowning it out. Probably the liquid element began with the doctors, and earlier than the engraved bottles of the



No. III.—POMANDER



GERMAN MAKE

Stuart (Charles the Second) period. The "swell" physician of the first half of the seventeenth century, and later in all likelihood, carried a walking-stick made of ebony and having a silver mount, at the summit of which was a perforated cavity for aromatic vinegar. The doctor of those days believed in disinfectants, and on going into a sick-room would smell the aroma of the vinegar in order to protect himself, as Wolsey did, against evil exhalations and "pestylente ayers." I know where there is such a deodoriser,

dated so far back as 1613, but am unable at the present time to get a photograph of it. But gradually the neat little bottle of liquid scent made its refined way in the eighteenth century for general use. Many of them were made of silver, or of glass with



No. V.—POMANDER OF WOOD, SILVER MOUNT

Pomanders



No. VI.—POMANDER



FINE SPECIMEN

an open-work mantling of gold, silver, or enamel. Usually they were provided with short chains and rings as suspenders to the person.

Thus the old pomander was crowded out by its modern rival, and slept the sleep of the just for a couple of centuries. It is exceedingly curious, however, to observe that now, in the twentieth century, it is coming up again on the other side of the chair in the form of an orange of gold or silver as a Christmas gift, and containing a scent-ball or vinaigrette. Moreover, it is claimed to be an historical trinket, with the great



No. VII.—POMANDER SILVER-GILT



No. VIII.—POMANDER



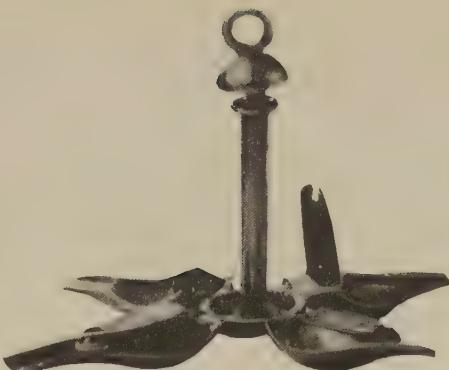
ELONGATED FORM

Cardinal Wolsey's example for use at the back of it. "How history repeats itself!"

The name of pomander is derived from the old French language—*pome-ambre* or *pome d'ambre*. It has been variously spelled, e.g., pomaundre, pome-maunder, pomaunder, pome(e)amber, pomander, and pomander in the English of the sixteenth and seventeenth centuries—no doubt derived from the French of that era. But, as indicated above, the word pomander, amber-apple, or sweet-ball, has become to the general public a particular form of container, and not



No. IX.—POMANDER



PEAR-SHAPE

the thing contained. The fact is, that the sweet-scented "amber-apple" was in common use in England long before the contrivance which became to be called a pomander was imported from the continent of Europe in the early sixteenth century. The pomander was, strictly speaking, the perfumed substance, and not the vessel which contained it, which latter has usurped the name. These "amber-apples" were compounded of various perfumed substances, such as musk, lavender, roses, ambergris, nutmegs, mace, cloves, storax. Hence the rendering of the French word *pome* (apple) and *amber* or *ambergris* (a scent) would take the appropriate name of pomander. A sound authority on the subject writes to me thus: "Odourless amber was poetically regarded as the symbol of sweet odours, and still finds modern expression; as, for instance, in—

"Mucklemore and May Sundays, Aunt Anna,
Again in my memory rise,
With an odor of *amber* and incense
'Mid pine trees that point to th' skies."

In these lines "amber" means a scent: modernly, we attribute the name to a fossil or colour.

In No. i. we have a fine specimen of the sixteenth century. It is presented here in a closed state. In



No. X.—POMANDER



PEAR-SHAPE

that condition it is 2 inches in diameter, and weighs 4 ounces. In the panels outside the portraits of Henry VIII., Edward VI., Mary and Elizabeth are engraved; therefore it is probably of English make. Inside there are the spaces (*loculi*) for the deposit of the various scents. This feature is explained by the same pomander in an open state, as exhibited in No. ii.

In No. iii. we have a German production in a closed and open state. It will be observed that it is formed of two parts—one globose, and opening out to expose the perfumes therein enclosed, which are contained in six *loculi* or segments, like those of an orange. The other part is the base—a hemispherical foot, hollow, and covered with a perforated plate, made to enclose a piece of sponge saturated with aromatic vinegar.



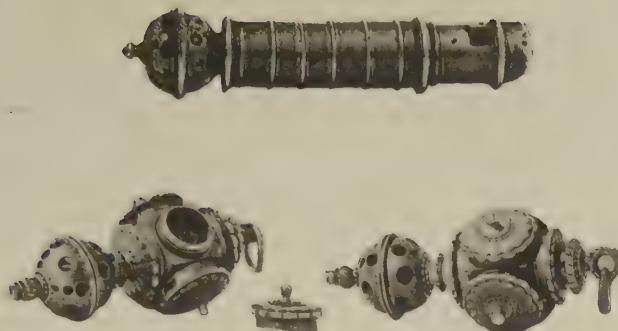
No. XI.—POMANDER PEAR-SHAPE

In No. iv. we see the open perforations of the plate at the foot. The *loculi* or sections, as seen in No. iii., each have lids, on which the name of the perfume is stated. In this case they are: (1) Sarah; (2) Caunel; (3) Mosschat; (4) Shlag; (5) Negleken; (6) Rosen. The diameter of the globus when closed is only $1\frac{1}{8}$ inches, and the weight $1\frac{1}{4}$ ounces. It is rather a small specimen.

No. v. represents the old English "amber-apple." It is of wood, hollowed, and mounted with silver, of the size of an ordinary orange, and is rather more than $2\frac{1}{2}$ inches in diameter. Its surface is covered with incised circles of various size and form. Round the larger of them are inscribed certain admonitions characteristic of the time; thus:—

- (1) "O man, consider thou must goe,"
- (2) "When this short and brittle lyfe do end,"
- (3) "To everlasting Joy or Payne and Woe,"
- (4) "Passe well the time which God to thee do lend,"
- (5) "With a pure heart delight His Word to heare."

Pomanders



No. XII.—COMPOSITE POMANDER

TWO SPECIMENS

This type is simple in form, and is closed with a lid and hinge. It was probably such a one that was used by Wolsey as related by Cavendish, who calls it a "fayre orryng."

For a fine example of the globular form see No. vi., both in a closed and open state. But it has not the perforated chamber at foot for storing aromatic vinegar, as shown in No. iv.

Other types may be seen, as in No. vii., a closed specimen, silver-gilt, $1\frac{7}{8}$ inches diameter, and having six loculi or sections for perfumes. As indicated by the photograph, it has no extra chamber at the foot.

Then comes another variety of an elongated form with six loculi, shown both closed and open, in No. viii. Another form is pear-shaped (see No. ix.), with four loculi, open and closed. No. xi. is more slender, of gold, open and closed specimens, having four loculi. No. x., of gold, is also pear-shaped, but having only three loculi or scent sections. It is represented in both an open and closed state.

In addition to these specimens, there are many more forms, in great variety, exhibiting the ingenuity and fancy of the craftsmen of centuries ago. Some are like small vases, containing only a sponge for vinegar, and a tiny loculus at foot for musk. Another shape is that of an egg, from the size of a blackbird's to that of a bantam. Another is like a thimble, and serves as such, but is closed with a perforated cap, with a ring for suspending it. Another is a simple perforated sphere, 1 inch in diameter; whilst another is a death's-head, $\frac{1}{2}$ inch by $1\frac{1}{2}$ inches, and containing two chambers for dry perfumes. Another, of late eighteenth-century work, is of Bilston enamel, and of the size of a sparrow's egg.

Then, historically, we come to the composite era, as seen in No. xii., presented in two forms—one cylindrical, having a stem with separate loculi for different perfumes, with a whistle at one end and a perforated sphere at the other for aromatic vinegar; the second consists of a similar sphere attached to a body having four extended loculi, and the whole



No. XIII.—COMPOUND POMANDER

The Connoisseur

encloses a syringe for liquid perfume. Then a further development is seen in No. xiii., in which the object is presented in its closed form, and also with all the parts asunder. It will be observed that it consists of a thimble that covers a winder for silks, which encloses a loculus for musk. This compound part screws on to a receptacle for aromatic vinegar, to the lower end of which is attached a needle-case, whose foot serves as a seal.

Still another variety of this comparatively lost art is found in the form of three pears with foliage—one large and two small, each containing one or more loculi for dry perfumes.

No. xiv., bottle-shaped, with engraved or engine-turned surfaces, *temp.* Charles II. Although primarily meant for liquid scents, most of them were provided with a small chamber at foot for musk.

A fitting commentary on this phase of the art of our ancestors is for us to deplore that such artistic specimens of the work of their craftsmen should have died down.

The range of our modern crafts is too limited, and such specimens of art-work might be revived. The old system of Guilds did much both in England and on the Continent to foster the artistic faculty. An effort is being made in a small town in Gloucestershire to revive our old-time crafts. May it succeed and spread throughout the whole kingdom.

[The specimens illustrated are in the collection of Mr. Drane, of Cardiff, to whom my warmest thanks are due for the privilege of having the photographs taken, and for his expert notes on the subject in hand.]



No. XIV.—BOTTLE POMANDER FOR LIQUIDS



CUPID CHASTISED
BY EBERLEIN

Photo Neue Photographische Gesellschaft

DRAWINGS



Drawings, 1500—1900

How few visitors to National Museums linger over the drawings of the great masters! How few of the thousands who apparently appreciate the canvases on the walls devote special visits solely to the study of the large and valuable collections of drawings! And yet drawings reveal to the student the artist's mind, his striving and ambition; they give an insight into his artistic work and lay bare the master's character far more than his paintings do. The finished painting shows the artist in his "reception

garb," bedecked with all his medals, dressed in his best—often over-elaborately so. The drawings show him with his coat off, dressed in working garb, at his ease, following his own sweet will and inclination. They show his method, his impressionistic view, the first vision of an idea afterwards to be finished and built up into an important work. They show in many cases how he gradually modifies, alters, improves possibly, on his first impressions. They show his originality, his strength and weakness, his breadth of



AN OPEN BOOK ON A DESK, TWO BOOKS AND A BOX UNDERNEATH

BY ALBRECHT DÜRER



HOLBEIN LADY HENEGHAM

view. Often they show how much freer and less under the influence of his master or school he is in his drawings compared to his paintings.

One of the most

vain sitter. Many of his drawings for stained glass are far from pleasing; some of his types are very coarse, and his heraldry and architecture are at times defective. But his



HOLBEIN THE DUCHESS OF SUFFOLK

valuable collections in existence is that of Messrs. Braun & Co., of 62, Great Russell Street, who have published over ten thousand drawings of the great masters. These reproductions are the most faithful that modern art printing can possibly attain to, and it is a



WATTEAU STUDY OF A WOMAN STANDING

pleasure and a rare artistic treat to look over the large assemblage, comprising all the classic masters, schools of the early, middle and late Renaissance, and the more modern French

monastery. Dürer appeals very powerfully through his drawings. Some reproduced in this article show a minuteness and careful study of detail unsurpassed by any of the Old Masters.



RAPHAEL STUDY FOR "THE BURNING OF THE CASTLE"

schools. Here can be seen:—Drawings by that master of portraiture, Holbein, including the magnificent collections at Windsor Castle and at Basle. The rapidity of execution, the sureness of touch, the craftsmanship of Henry VIII.'s court painter, are here to be seen to great advantage. He received so many orders for portraits that he was perforce bound to make rapid pencil or crayon sketches, yet his hand was so sure and his eye so keen that a few hours sufficed to produce a faithful pencil portrait—often too true for a



HOLBEIN JOHN FISHER, BISHOP OF ROCHESTER



WATTEAU THE FLUTE-PLAYER

And yet there is also a freedom, almost impressionistic, about some of his drawings that is not seen in his paintings. Like many of the Old Masters, he also was tired of the constant painting of religious subjects, which during his time were the only ones outside of portraits that were commissioned. An untiring worker, his home did not content him. Many times he travelled abroad, to Venice, and to the Netherlands, taking with him a collection of his own prints, acting as his own salesman, and returning with money and



TWO TRAVELLERS, WHO HAVE LOST THEIR WAY, ASKING A SHEPHERD TO DIRECT THEM

BY J. F. MILLET



TWO NUDE MALE STUDIES, GIVEN BY RAPHAEL TO
DÜRER, WITH AUTOGRAPH OF RAPHAEL, DATED 1515



MAN IN ARMOUR, ON HORSEBACK
BY ALBRECHT DÜRER



MILLET THE WATER-CARRIER

everything must be finished, the nervousness, possibly accounts for the loss ; a loss that many critics uphold as a gain to art. Yet, in spite of Dürer's care for detail, he worked rapidly and produced an enormous number of drawings, wood-cuts, etchings, and paintings—the result of a restless energy and eagerness for work. That his drawings and wood-cuts were greatly in demand during his lifetime is shown by the fact that he had to ask protection against the many counterfeit copies of his works issued by unscrupulous people. In spite of the protection afforded to him by the Emperor Maximilian, he often had to take legal proceedings against the pirates who copied his productions.

Drawings by Raphael, showing superb freedom, the activity of the body, the masterly handling of the nude, mark the zenith of art-study of the Renaissance. Although he only lived thirty-six years, and suffered from indifferent health, yet he left behind him a mass of work. Almost all the figures in his important paintings he sketched first in the nude, subsequently draping them. Many of his pictures of Madonnas are studio works, sketched by Raphael and painted by pupils. The real Raphael, the power and strength of the artist, his wonderful imagination, his skill in grouping figures, his freedom of action and movement, his perfect modelling of the human body, all these are easily seen in his drawings. There

valuable objects of art he delighted to collect. The love of detail Dürer displayed in his drawings is now a lost or neglected characteristic. To modern ideas detail is a waste of time, and a suggestive blot too often replaces the carefully drawn detail of Dürer. The restlessness of our own times, the haste in which

appears to be much more character in these designs than in his finished paintings.

Then there are drawings by Michel-Angelo, revealing the originality and force of that master, less line drawings than mind-impressions of contemplated work, fine drawings by Mantegna, Da Vinci, Rubens, Rembrandt, and a host of artists of the *cinque-cento*.

The time of Louis XIV., XV. and XVI., when French art emerged from Italian and Dutch influence, and created a national school under Watteau, Lancret, Boucher and Greuze, all gaiety, frivolity and light-heartedness, is also rich with drawings. Shepherds and shepherdesses, and daintily drawn ladies and gentlemen, are seen in the sketches left by Watteau, the chief master of this school. The Revolution altered everything. Under the glory of Napoleon, David and his followers reverted to the classic style, cold and hard, and, to us, uninteresting.

The tyranny that David attempted to assert upon the art of his time caused the revolt of many of his pupils. The French Revolution, with its upheaval

of the old systems, followed by the glory of the conquests under the Empire, asserted its influence on art also. No longer the gaieties and frivolities of the grand monarch, the tapestries of Boucher, the love-scenes of Watteau and Lancret ! David, at the head of the new school, swept all that away. Art reverted to the classic, to the severe ; something fit to mate with the reformed principles of a new France, something to glorify the grandeur of Napoleon. But art soon broke loose from these fetters. Chardin, the impressionist,—at first disregarded, never



MILLET RETURN OF THE WOODCUTTER



A HARE

BY ALBRECHT DÜRER

Drawings, 1500-1900

fully accepted during his lifetime—was entirely ignored by the school of David. But a new school was springing up, the Barbizon school, wholly French, and of the greatest import to art all over the world. Founded by Corot, Millet, Rousseau, Daubigny, and others (partly helped in their work by some of our own artists), their aim was to paint in the open air, to render foliage in loose masses, light and atmospheric. No longer need every leaf be painted and carefully drawn—it was the “atmosphere” they strove to depict. A bird can “fly through” the foliage painted by Corot, whereas the Old Masters, with their careful drawing, their effort at faithful delineation of every leaf, produced “wooden” foliage through which “no bird could fly.” But the impressionism of such masters as Corot, who could “draw” trees, has degenerated in many instances with would-be followers, by an impressionism which

merely attempts to hide the absence of any sense or knowledge of drawing.

In a short article it is impossible to do more than to pass a hasty survey over the large number of artists included in the collection of drawings to be seen at Messrs. Braun's gallery, but we would like to mention also the beautiful drawings of Jean François Millet. Impressions of peasant life and work, labour made happy with faith, as seen in his sketches of farm labourers resting during the hour of the Angelus, field labourers with bent backs sweating under their toil, or women walking along with an easy swing and a song on their lips. In all Millet's drawings is the love of outdoor life; the vulgar types are beautified by the artist's faith in his work, the strength of his pencil. Hard work, faithful impressions of what he saw, a love for God's pure air, for the soil he trod on, for the sky he looked up to, all can be seen in his drawings.



STUDY OF A PART OF A CORNFIELD

BY ALBRECHT DÜRER



English Ironwork of the Seventeenth and Eighteenth Centuries* Reviewed by J. T. Herbert Baily

IT is remarkable that amidst the multitude of books on the various arts and crafts of the past of England, we should have been without one, till the second decade of the twentieth century, on so important a matter as the working of iron. So ignorant of the subject are even our enlightened authorities

* *English Ironwork of the Seventeenth and Eighteenth Centuries.* By J. Starkie Gardner. Batsford. £2 2s.

that the individual chosen to represent this great national craft on the façade of the Victoria and Albert Museum is, as a matter of fact, a personage who is only connected with it by vague tradition. Probably the laborious spade-work necessary, before even a beginning could be made, has deterred the ordinary writer; but the present author, being both an antiquary and a metal-worker by profession, no doubt enjoyed unusual facilities. The book, however, deals with but



GATES TO TREDEGAR PARK, NEAR NEWPORT, MON.

BY WILLIAM EDNEY



PARTS OF THE OVERTHROW AND PIER CAP OF THE GATES TO TEWKESBURY ABBEY BY WILLIAM EDNEY

a single chapter of the history of the craft, and the opportunity is still open for some one of the great iron and steel magnates to cause the history to be written in its entirety for the good of mankind and a memorial to himself.

The chapter selected by Mr. Gardner is, it is almost needless to say, by far the most important in the history of the craft to students and connoisseurs. After an introductory and well-illustrated essay on the state of the craft in England before and during the reigns of the Tudors and Stuarts, the real subject begins with the arrival of William of Orange and Mary, with which a new and important development of the craft happens to coincide. It is a matter of history that William and Mary, even before they were seated on the throne, visited Hampton Court Palace, and being captivated by the situation and its vicinity to the Capital, decided to rebuild it as their country residence. Princess Mary entered heart and soul into the work, and had the water gallery, soon afterwards destroyed, specially beautified and fitted up for her reception, even before the new foundations were dug, busying herself in the interval in laying out the gardens, for which Daniel Marot, Prince William's architect in Holland, made plans. To Wren was given the building.

With this we first meet with the name of Jean Tijou, a Protestant and compatriot of Marot's, who had probably, like him, fled to Holland on the revocation of the Edict of Nantes. Whether he was known to the Princess in Holland, or was recommended to her by Marot for the work, is not known, but she quickly, and perhaps personally, commissioned him to make a garden screen in iron of most sumptuous character to enclose and render private the small semi-circular fountain garden of the east front, originated by Charles II. Apparently she did not wish to wait

for the growth of the yew hedges which afterwards took its place. The screen was completed in haste and the bill delivered during the first year of their Majesties' reign. The two "Lion" gates were part of it, and it was quickly followed by the three fine pairs of gates closing the openings of the east front. The absence of any estimates or orders for these works in the building accounts makes it probable that the queen herself commissioned them, but the bills are duly entered. Tijou no doubt intended to express his gratitude for her munificent patronage when he represented her reclining as Minerva, with heathen gods, amorini, and the arts grouped around her in the taste of the day. His book of designs, now rare, is on a grandiose scale, the engravings being by the best Dutch and Flemish artists of the day, and is, moreover, interesting as the first illustrated trade catalogue, if so it may be called, published in England.

Unhappily, the queen died a year or two later, and the building stopped. When it recommenced after the burning of Whitehall, the king's and some minor staircases were given him, and he somewhat rashly tendered for some 500 yards of plain palisading, the cost of which had been taken out by Tallman, the clerk of the works. He demanded more than £1,000 extra, and appears to have lost the favour of the Court without obtaining payment. He continued to work at St. Paul's and elsewhere, but under far less favourable conditions, and on the completion of his work there in 1711, he shook the dust from his feet, leaving his wife to settle up accounts and follow, no man knows whither. He was a talented and ambitious artist, probably also a craftsman; conversant with designs published in Paris prior to 1687, and, though imbued with French taste, a very original designer. His works

had an immense influence on his contemporaries, though few actually imitated him.

His followers, who probably worked in his atelier, though as to this nothing is known, were three notable smiths, who set up in business in Derby, Chester, and Bristol respectively. The principal of these was Robert Bakewell, whose first work appears to have been the beautiful wrought-iron arbour in the garden at Melbourne, commenced in 1707. This Bakewell was certainly by far the best designer of the three, following the school of Tijou. His leaves are particularly well modelled and crisp, differing considerably from Tijou's, but the masks he indulges in are grotesque without any of the *finesse* of the French. His work is widely spread over Derbyshire and the adjacent counties, and is always excellent.

An important group of gates in Cheshire and the adjacent counties appear to be by two brothers named Roberts, who tried their prentice hands on a most ambitious forecourt screen at Chirk Castle, in North Wales; of the utmost richness, but faulty design. This was followed by screens and gates, apparently by the same hands, at Leeswood, Eaton, Emral, and Berwick near Shrewsbury, now at Newnham Paddox, all of which, though shifted about, are happily still in existence.

The third of the trio was William Edney, of Bristol,

who followed on similar but even more florid lines. His work in St. Mary, Redcliffe, and the Temple Church of Bristol, is the best known, but his gates are widely scattered in the west, from Leicester and Warwickshire to Wales. It is generally extremely rich, suffused in acanthus leaves, with over-massive piers, and of amateur design. These three disciples of their great master parcelled out and almost monopolised the ironwork of the West of England and Midlands, where London work seldom penetrated. Each showed great originality and preserved their independent styles, and must have been famous in their day, for it is quite apparent that the gentry and others were eager to employ them. Thus the districts they covered are relatively far richer in ironwork than those of the north, east, and south of England, which, as far north as Yorkshire, dealt principally with London. That the names of all three, hitherto hardly known, deserve to be held in the highest esteem, need hardly be said.

That Tijou's style failed to hold its own in the Metropolis is no doubt mainly due to a single able and contemporary rival and competitor, who, while being inspired and profiting by Tijou's details, followed his own purely English lines of work, which were more adapted to the climate and taste of the people.

(To be continued.)



GATES DESIGNED BY TIJOU, 1693

IN CAMBRIDGESHIRE; FOR THE EARL OF RADNOR

ERECTED, AS REPRESENTED ON THE RIGHT SIDE, AT WIMPOL

NOW DESTROYED



LIZABETH, MARGRAVINE OF ANSPACH

ATTRIBUTED TO THOMAS GAINSBOROUGH



The History of English Plate

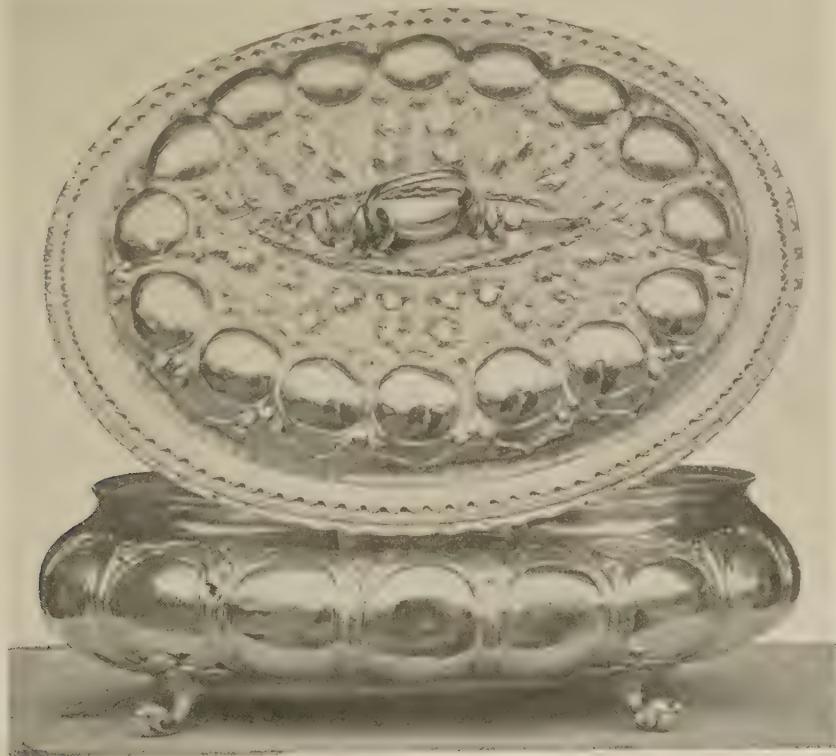
IN last month's *CONNOISSEUR* a general description was given of the structure of Mr. C. J. Jackson's book,* and some notably typical examples were discussed, especially with reference to the earlier growth of the silversmith's art. This second notice, however, is necessary, in order that some attention may be given to the later development of design when the Renaissance had got fully into its stride, and also to an important by-path for the collector, the pursuit of spoons. A brilliant piece of work, which owes

* *An Illustrated History of English Plate*, by Charles James Jackson, F.S.A. Two vols. £8 8s. *Country Life*.

Reviewed

Part II.

as much to the lapidary as the metal-worker, is the Yateley cup. This is now preserved at Yateley Church, Hants, and we observe that Mr. Jackson makes no comment on its use. The presence in the bottom of the rock-crystal bowl of a "print" embossed with a representation of Susannah and the Elders supports rather than damages the view that it is in no sort of way an ecclesiastical vessel. Though it bears no marks, it is clearly English, and of the end of the sixteenth century. It was, no doubt, made as a ceremonial cup for a wealthy man, or a city guild, and drifted somehow into Church ownership. One cannot, at least, imagine a parish priest of any time



SWEETMEAT-BOX OF 1676

The Connoisseur

from 1580 onwards using it for any ritual purpose. As a work of art it is an astonishing success, aesthetically and technically. The detail of the

the word cherubic is almost to add insult to injury. This may seem a small point, but the effect of the exact and even meticulous descriptions throughout



THE YATELEY CUP

DATE *circa* 1600

hinged straps across the crystal sphere which connect the calyx of the stem with the lip-band recalls the earlier cocoa-nut cups. "Four delicately wrought cherubic caryatid scrolls support the crystal knot, and resting on the knot are four similar but small caryatid scrolls." This is Mr. Jackson's description, and while we see what he means, it is fitting to utter a *caveat* against this very loose employment of the word caryatid. It is a well-defined architectural term, indicating the employment of a female figure instead of a column to support an entablature, and to prefix



TEACUP OF 1707

the book is to establish a standard of nomenclature, and this has been so well done on the whole that Mr. Jackson himself makes us critical. However, by whatever name these sketchy little suggestions of humanity are called, they have a delightful decorative effect, and the whole piece is of extraordinary merit.

We come now to the Stuart periods. To the disorders of the reign of Charles the First, more perhaps than to any other cause, the collector owes the scarcity of early plate, for the melting-pot was supreme. Indeed, unless some families had buried their silver (in the spirit that now imposes restraint when Schedule D is being filled up), we should be still poorer in pre-Commonwealth examples. In memoirs of the time it is made clear that the king's requests were often met by polite equivocation. Commonwealth silver is small



COFFEE-POT OF 1692, WITH DECORATION OF 1750

The History of English Plate



TASTER OF 1705

in amount and of sturdy simplicity, but, shortly before the Restoration, Dutch influences, combined with scarcity of silver, began what amounted to a revolution. Rich embossing of thin metal became the rule, and when silver became very plentiful owing to the influx from Spanish America after 1670, it was used with a wild extravagance typical of the court of Charles the Second. No longer was it confined to vessels for the table, but sconces and andirons, and even chairs and tables, were made freely of solid silver, and it was applied profusely to chests and other furniture. Lord Yarborough's beaker of 1661, now illustrated, is typical of the new manner. Rich as it is, there is a reasonableness and balance which seventy years later were to disappear under French influence. It preserves a defined sense of pattern. The tankard of 1683 is peculiarly interesting, for its incised Chinese ornament crystallises a curious passing fashion which was to flare up again with infinitely less intelligent results some sixty years later and stamp English art with all the laborious vagaries of unrestrained *Chinoiserie*. In this piece, however, as in the lacquered furniture of the time, the cleaner and less jaded taste of the seventeenth century was able to choose suitable decorative

motives and adapt them for employment in conjunction with traditional forms of vessel. We do not find that Mr. Jackson discusses whether such incised decoration was not done later than the making of the piece in some cases, to bring it into line with

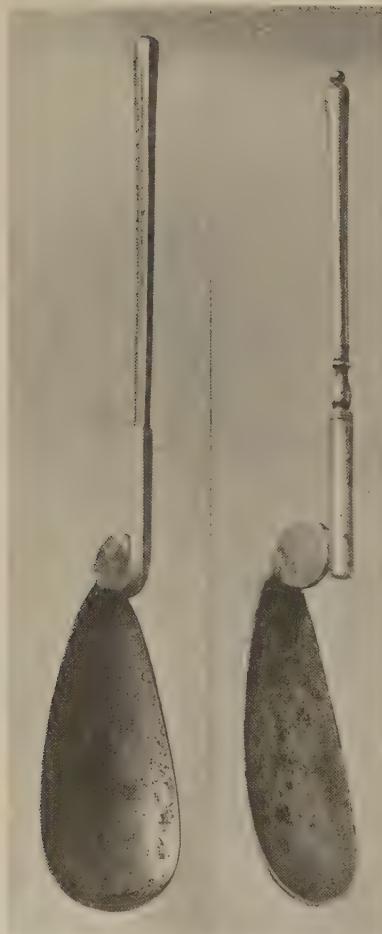


A BEAKER OF 1661



TEAPOT OF 1690

prevailing taste—a proceeding which would dodge the date-letter—but it seems at least possible. An ambitious attempt to bring a piece into line with advancing fashion is exhibited by the coffee-pot of 1692, on which rococo decoration was embossed somewhere about the middle of the eighteenth century. The diaper pattern within the swirling curves makes a pleasant if slightly exaggerated texture, but



ROMAN OF INFERIOR SILVER
ABOUT FOURTH CENTURY

which emphasise its hexagonal shape being sharply separated from the matt by deeply incised lines. It is altogether an engaging, homely little object. Among the smaller domestic things which were made freely in Queen Anne's reign, two are now illustrated—a handle-less teacup of 1707 and a two-handled taster of 1705. The semicircular grooves of the latter, "counter-ranged as an imbricated pattern" (surely this is what Dante Gabriel Rossetti would have called a *stunning* word!), are notably effective, and the teacup is a rare little thing. Mr. Jackson makes a good point in showing that early seventeenth-century "porringers" were often, in fact, teacups, and quotes in support an extract from an account of early in the seventeenth century. The rise of English porcelain soon destroyed the fashion for silver teacups, and an Apostle spoon of the Middle Ages is a less rare thing to-day. For

it may well be doubted if the addition has made the piece more beautiful. In the matter of surface treatment a good deal can be said for the matted panels of the teapot of 1690, the plain polished angle-bands

boldness of design it would be hard to surpass the 1676 sweetmeat-box belonging to Lord Llangattock. It is a generous conception, with its fat oval lobes on the body and round bosses on the lid, yet, for all its merit, it seems to suggest brass-work rather than the more delicate handling of the silversmith. The set of three casters, also Caroline, for they have the date-marks of 1683, are very neatly modelled, and are exceptionally early for their type. The acanthus treatment of the bases is an ingenious touch. Another illustration shows us a very notable work of an extraordinary man who revolutionised the design of English silver—Paul Lamerie. While his work continues to command enormous prices in the sale-room, it may seem like touching the Ark of the Covenant to speak doubtfully of him, but we rejoice to see

that Mr. Jackson is not hypnotised by a name. This ewer has been described as "the finest known specimen by that celebrated smith." From the point of view of rarity and cash value, this may possibly be true; but an artist's reputation must be broad-based on his achievement and not on the mysterious reputations that sale-rooms have

given to those who have been dead a sufficient number of years. After all, it is fair to ask of silversmith's



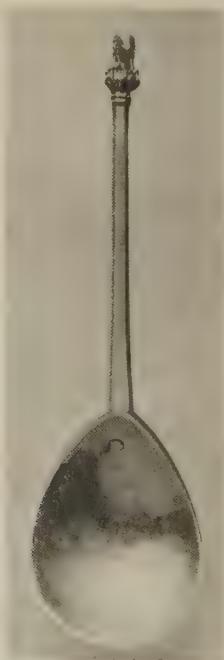
WRITHEN-KNOPPED
OF 1500



SLIPPED STALK OF 1514

work that it shall reveal the smith.

Without going into the question of balance of design or appropriateness of ornament, we seem to see Lamerie



MAIDENHEAD OF 1521

The History of English Plate

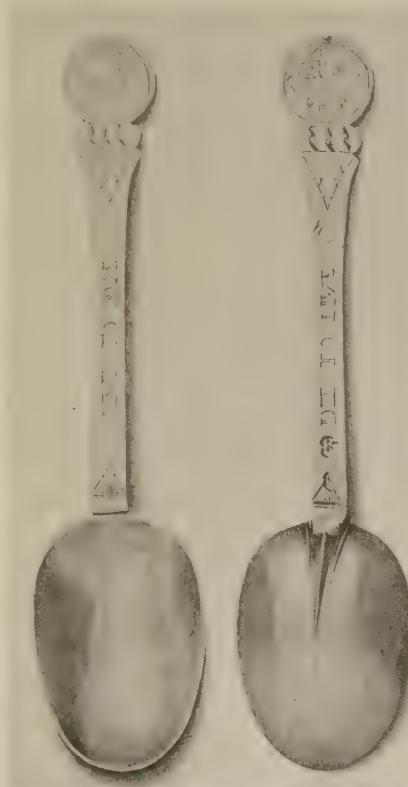
thinking in terms of modelling clay and not of metal. And this is the gravamen of the charge against the rococo schools, that they lacked a sense of material. Of every other piece illustrated in this article, it is abundantly clear that the craftsman thought in metal; he had silver in his mind, and it stayed his hand from extravagance. Lamerie and his school were, of course, nimble technicians. Their very skill seems to have spurred them to prodigies of involved design, which they were brilliant enough to materialise. Said Dr. Johnson to Mr. Boswell, "Sir, a woman's preaching is like a dog's walking on his hind legs. It is not done well; but you are surprised to find it done at all." Paul Lamerie's facility calls up much the same image.

Our last paragraphs must be devoted to a few notes about Mr. Jackson's excellent chapter on the spoon. He may be called the father of this branch of the history of silver, for twenty-one years ago he prepared a

m a n n e r s.
Very interesting are the two Romano - British spoons of low - quality silver which were found in the North

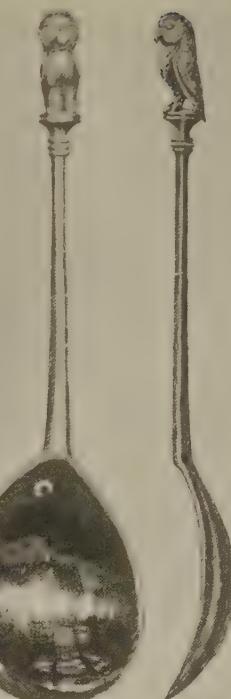


PURITAN OF 1654-5



DEATH'S-HEAD, 1670 FRONT AND BACK

monograph on the subject for the Society of Antiquaries, and while he has greatly extended the range of examples illustrated, his main classifications have not been changed. Himself the owner of a unique collection, he has illustrated from all sources a remarkable series illustrating the development of what is probably the earliest aid to table



OWL-KNOPPED OF 1506

of England. The writhen-knop spoon of 1500 marks a very rare finish, which went out of fashion early in the sixteenth century,—why, is not clear, for it is distinctly attractive. More consciously decorative are the owl-knopped examples of 1506. Amongst earlier mediaeval types, such as acorn-tipped and diamond-pointed, the Maidenhead spoons, so called from their knobs being representations of a bust of the Blessed

Virgin, were fairly persistent. The example illustrated is of 1521, but another, of 1560, is scarcely distinguishable from it. "Slipped in the stalk" spoons are not very attractive, but represent what was probably the cheapest type of early sixteenth century spoon, for they lack knobs altogether. Apostle spoons form too big a subject to touch here, and we pass to a Puritan spoon with a broad stem, engraved richly not only with scroll foliage on both sides of the stem, but with acanthus over a quarter of the back of the bowl. Two views are shown of a spoon that marks a social observance which continued to within living memories in this country, the funeral spoon. Engraved with death's-head and the mottoes, "Die to Live" and "Live to Die," it was a more practical



TANKARD WITH CHINESE ORNAMENTATION OF 1683



SET OF CASTERS, 1683

The History of English Plate

variant of the feeling which earlier inspired the funeral ring.

But our space fails, and we must take leave of a fascinating book which deals adequately with a great subject from all points of view—æsthetic, archæological, and social. The history of manners no less than of taste and craftsmanship is bound up in the story of the silversmith's art, and Mr. Jackson had this well in view when he wrote a book that is delightful

to the general reader and indispensable to the collector. Here may be added a word of praise omitted from the notes on the structure of the book given in the first instalment of this review. In addition to a full table of contents and an index of ample dimensions, there has been provided a third and most convenient aid to reference—a chronological list of illustrations, that will give especial pleasure to the antiquary with a passion for dates.



SILVER-GILT EWER OF 1741

BY PAUL LAMERIE

NOTES & QUERIES

[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]



UNIDENTIFIED PORTAIT (1)

UNIDENTIFIED PORTAIT (1).

DEAR SIR,—I enclose herewith a photo of an old portrait I have in my possession, and would be greatly obliged if you or any of your readers could identify the portrait and the painter by whom it was done. It originally came, I believe, from the neighbourhood of Durham.

Yours truly,
L. DE H. L.

PORTRAIT BY KNELLER.

DEAR SIR,—The painting in the January CONNOISSEUR, by Sir Godfrey Kneller, is "George Frederick Handel," the great musician.

Yours truly,
H. D. B. WESTON.

UNIDENTIFIED PAINTING.

DEAR SIR,—The painting No. 3 in THE CONNOISSEUR for January represents the *Penitent Magdalen*,

and is probably the work of Godfried Schalcken, who died at the Hague, 1706.

Yours faithfully,

ARTHUR W. FENTON.

UNIDENTIFIED PORTAIT (2).

DEAR SIR,—Herewith I am sending a photograph of a picture in my possession, and I would be glad to have your help to identify the same. The size of the picture is 19½ ins. by 24 ins., and the picture is in fairly good preservation. The ribbon or sash of the order which the figure wears is in two colours—crimson centre with dark blue edging. The collar of coat is dark blue or black velvet with gold braiding. The background of picture is a very dark blue green.

Trusting you will give this your kind attention,
I am, dear Sir, yours respectfully,

ARCHD. PEEBLES.



UNIDENTIFIED PORTAIT (2)

Notes and Queries

ENGRAVING AFTER LELY.

DEAR SIR,—In No. 78 of THE CONNOISSEUR you publish a list of engravings sold by auction, 1901-1907, including one from a painting by Lely (*Lady with a Lamb*), and I should like to know where I am most likely to be able to view an engraving of this picture, or even an illustration of it, as I have what I think may be the original painting by Lely from which it was taken.

Faithfully yours, J. COLE ROBERTS.

THE BURIAL OF CHARLES I.

DEAR SIR,—Could any of your readers tell me where I could see the famous painting of *The Burial of Charles I.*? It was shown in the Corporation Galleries—then called the Maclellan Galleries—at Glasgow. It was a most wonderful painting. Bishop Juxon is depicted standing at the head of the grave, with an open Prayer-book in his hand. A Roundhead soldier has his hand on the open book, while his wife is trying to restrain him. The martyred king's four friends are lowering the coffin down, and their faces are turned so that the expression of each can be seen.

I wish I could find out where it is to be seen.

Yours sincerely, ADA SHURMER.

UNIDENTIFIED PORTRAIT.

SIR,—The portrait No. 1 (December Number) is



PAINTING ATTRIBUTED TO LELY



UNIDENTIFIED PORTRAIT (3)

very like one of Queen Claude, first wife of Francis I., which is of the school of Clouet in the Paris Bibliothèque des Arts et Métiers. Your correspondent can obtain a photograph of the picture by applying to A. Giraudon, 9, Rue des Beaux-Arts, Paris. It is inscribed in one corner, "La regne gliaude." The photograph costs about two francs.

Yours truly, M. PETRENA BROCKLEBANK.

UNIDENTIFIED PORTRAIT (3).

GENTLEMEN,—I enclose herewith a photo, somewhat blurred, of an oil-painting, 34 ins. by 47 ins., for reproduction in your magazine for identification as to artist and sitter. It only gives a fair idea of the original, as the colouring, especially the face, is perfect. When I acquired it, it was covered with three or four coats of brown varnish, which have since been removed by a restorer.

Very truly yours, GUY A. JACKSON.

PICTURES BY GEDDES AND WILKIE.

DEAR SIR,—As a regular reader of your magazine, I should be glad if any of your readers can assist me to discover (1) whether the portrait by Geddes is that of Sir James Stewart, and (2) whether the attribution of the other picture is correct?

Yours truly, ENQUIRER.



PORTRAIT BY ANDREW GEDDES

UNIDENTIFIED PICTURE.

DEAR SIR,—On page 38 of the January number of *THE CONNOISSEUR* is a letter from "Arthur Wickson" asking for the identification of "Unidentified Picture" (1). It is from a drawing by William Heath, of London, and presented by him to Washington Irving, and is one of the illustrations to the latter's *History of New York*, written, I believe, in the thirties. This is a humorous, whimsical history, claiming to be "From the beginning of the world, to the end of the Dutch Dynasty."

Peter Stuyvesant, the commander of the army of early Dutch settlers in the drawing, was one of the Dutch Governors of New York, and had one silver leg. Many of the

descendants of these settlers are still living in New York City and State.

I send an illustration—larger than the one in *THE CONNOISSEUR*—taken from a recently published book, entitled *The Greatest Street in the World—Broadway*, by Stephen Jenkins.

Yours truly, L. C. OSBORN.

UNIDENTIFIED PAINTING.

DEAR SIR,—With reference to the unidentified painting (3) in the January CONNOISSEUR, we have an old mezzotint of this picture, *Mary Magdalene*, by J. Smith, after G. Schalcken, who was an artist of the seventeenth century, and was famous for his pictures of night subjects, as he made the light from a taper or flambeau to diffuse a remarkable brightness over his object in contrast to the shadowy darkness of the remainder of his pictures.

Yours faithfully, ALFRED SCOTNEY & SON.

OLD ENGRAVING.

DEAR SIR,—In Vol. X. (*Pepysiana*) of Mr. H. B. Wheatley's edition of *Pepys' Diary*, reference is made on page 83 to a letter by the late Rev. Edward White in *The Times* of August 23rd, 1890, which contains a particular account of four different pictures by Dutch painters, illustrating various incidents of that historic occasion as seen by contemporary spectators. I have in my possession the engraving of a picture which is quite different to any of the above. It is entitled, "The Departure of Charles Steward The II Kinge of England, Scotland, France, and Yrland, from the Hollands coast at Scheveling for England, the 2 of



BURNS'S "COTTARS' SATURDAY NIGHT"

BY SIR DAVID WILKIE

June Anno 1660." "F. H. Schut delineavit et sculpsit. Nicholas Visscher excudit." The title is also given in Dutch.

I enclose a photograph of this engraving in the hope you will find it of sufficient interest to publish in *THE CONNOISSEUR*. So far as I can ascertain, this picture has not hitherto been published, and I am informed by Mr. Wheatley that it is not to be found in the print-room at the British Museum. I am anxious to trace, if possible, the original picture from which this engraving has been made, and also to acquire some information concerning F. H. Schut.

Yours faithfully, CHARLES A. HILL.

UNIDENTIFIED PAINTING.

DEAR SIR,—I have been much interested to see in your November number of *THE CONNOISSEUR* a reproduction of a painting marked "unidentified painting," and a letter from a Mr. Abbott requesting information. It is a lady in Italian dress seated on steps of a cross with book and rosary. I was visiting at a country house and saw the same water-colour drawing. It is a Miss Meade, and a relation of mine. I should very much like to know further particulars from Mr. Abbott about his picture, etc.

Yours truly,

ETHEL M.

TREVOR.



OLD ENGRAVING



THE BATHERS

UNKNOWN
LANDSCAPE
WITH
FIGURES, "THE
BATHERS."

DEAR SIR,—Would you kindly publish the enclosed photograph. It is of a picture purchased at Judge Bacon's sale at Christie's, November 27th, 1911. The canvas is 19 ins. by 29 ins., but looks as if it has been cut down. The

figures scarcely show in the photo, but they are boys bathing, in the middle distance. I shall be very much obliged for any information that may lead to the identification of the artist. Perhaps some relative or friend of the late Judge may recognise this picture.

Yours faithfully, T. H.

CASTOR-OIL SPOONS.

DEAR SIR,—When staying in Wales lately I saw a castor-oil spoon at a dealer's, who did not appear to know much about such spoons, but who informed me that they were very rare. It was made of pewter, and had no mark upon it. I enclose two drawings which you may think worthy of reproduction in your magazine.

I should be greatly obliged if you could inform me as to the probable age and value of this kind of spoon.

Yours faithfully,
A. P. PERCIVAL.

UNIDENTIFIED
PAINTING.

DEAR SIR,—The painting No. 3 enquired about by C. S. Hoyle in the January number is by Schalcken.

I have it as a line engraving; it has been cut down, and there is no title or engraver's name. The painter's name is given.

Yours truly, M. R. BEVAN.

UNIDENTIFIED PORTRAIT.

SIR,—Referring to the first unidentified portrait published in your No. 124, p. 250. I have a little portrait, on wood, which has been classified in the catalogue of the Exhibition of the *Primitifs Français* at Paris (a. 1904, p. 67, No. 156) as the portrait of a daughter of King Francis I. of France, painted by Jean Clouet. The features of the woman are treated in the same refined manner; the background shows the same transparent *green colour*, and the resemblance with the portraits of Holbein is striking.

Yours truly, DR. GUSTAVO FRIZZONI.

BUST BY G. BESSI.

SIR,—I have a beautiful white marble bust of the "Mater Dolorosa," by G. Bessi, Volterra, Italy. I cannot find anywhere the name of this sculptor. Can you say if he is at all known, and what reputation he has? I believe the bust was purchased at the Italian Exhibition held in London some five or six years ago.

Yours faithfully,

HERBERT MONCKTON.

ANTIQUE LOCK.

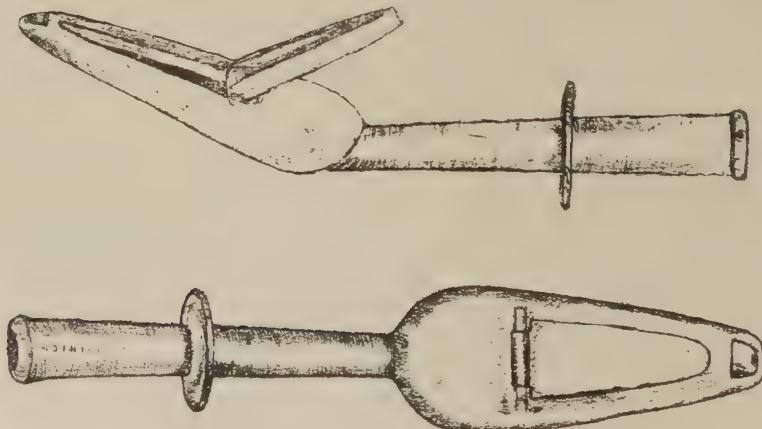
DEAR SIR,—In the Christmas number of your magazine Mr. Holloway asks what the lock reproduced on page 253 was used for, expecting to get an answer from some Birmingham reader. Though not a Birmingham reader, I think I am able to give some information. The National Museum in Amsterdam contains a similar lock, but without poem, and with a button in the middle opening behind the man's figure. The lock bears number 886 and the following description: "Door-lock with plate for control and two keys. Dutch work of the seventeenth century." I suppose a night-guard was obliged to turn the key or the button every one or two hours to prove his vigilance. Surely the directors of the National Museum (Rijks-museum) will be able to give you more information if wanted.

Yours truly,

A. C. JOSEPHUS JILBA.

T. MARTIN, MINIATURE PAINTER.

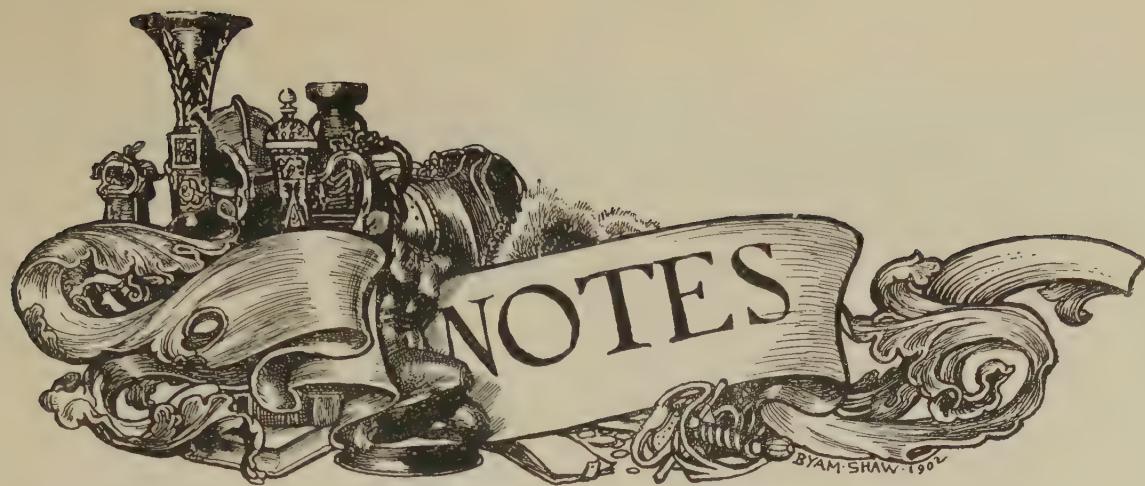
DEAR SIR,—May I inquire if any reader can give me information as to T. Martin, who appears to have been a miniature painter in 1845? From an inscription on the back of a miniature which I have, he seems to have also worked at Burslem, on china probably.—W. H. QUARRELL.



CASTOR-OIL SPOONS



THE WOUNDED CAVALIER
BY W. S. BURTON



WHICH is the proper definition of this ancestor of the bicycle I am quite unable to determine. Probably the original hobby-horse was simply the head of the animal cut in contour, with a long piece of wood attached that went between a boy's legs, much as we see the youngsters have in the present day.

The "Hobby" or "Dandy" Horse

In the early years of the nineteenth century Baron

von Drais introduced to England from France another kind of hobby-horse, shown in the illustrations, which in some dictionaries is called a velocipede. It appears to have been soon adopted by the dandies of the day, and so probably obtained the name of "Dandy Horse." It consisted of two strong wooden wheels with iron tyres on a frame, and on which a "perch" was formed, a curved handle bringing the steering gear under the rider's control; the saddle



JOHNSON'S PEDESTRIAN HOBBY-HORSE RIDING SCHOOL AT 377, STRAND

FROM A PRINT DATED 1819



A "HOBBY" OR "DANDY" HORSE

could be raised or lowered at pleasure. The rider sat astride, and the saddle was so adjusted that the tips of his toes just touched the ground, the arms resting on the "perch." A few lessons and a little practice brought the rider to perfection, and enabled him to attain a speed of seven to eight miles an hour. Obviously the great difference between it and the early bicycle, or "bone-shaker," was the absence of the treadles.

These machines are now rarely to be met with. That shown above was used by the first Earl of Durham in 1810, and is now in the very interesting collection of wheeled conveyances of Messrs. Atkinson and Philipson, carriage builders, of Newcastle-upon-Tyne, by whose kind permission this illustration is given. Recently, in a large wooden-floored showroom, the writer had a ride on this machine, with better success than might

have been anticipated. Evidently the idea "caught on" and became popular, as an engraving in my possession, and here illustrated, shows "Johnson's Pedestrian Hobby-Horse School" in 1819 at 377, Strand. Riders will be noted in all stages of proficiency. The dress materially differs from that worn by the cyclist of modern days. From another humorous sketch it is evident that the tricycle was made on the same plan. One rider appears to be "coasting," as many did prior to the days of the free-wheel.

The caricaturist evidently took the dandy-horse under his notice, as shown by the amusing illustration



"OTHER DAYS—OTHER WAYS"

here given:
"Other days—
other ways." I
am sure the pre-
sent-day lover of
the cycle would
be sorry to have to
return to the ma-
chine used by his
grandfather, be
its proper name
"Hobby" or
"Dandy" horse.

—MABELY
PHILLIPS, F.S.A.

AMONG the many delightful little creations in which

Compressed-horn and Tortoiseshell Snuff-boxes

the dainty and artistic spirit of the eighteenth century expressed itself, few are more intrinsically fascinating than the delicate little boxes of compressed horn and tortoiseshell, originally created to carry tobacco and snuff, but, with those to whom the weed was anathema, equally well utilised for pastilles, patches, or sweetmeats.

Horn as a medium of beauty was well enough understood in previous ages in the carvers' and sculptors' hands, but the idea of compressing this rather unsympathetic substance by steam, and then embossing it with graceful and captivating designs, was entirely a Stuart novelty, and, like all novelties, quickly became a cult and a rage. The fashion advanced on its own merits; none could deny their curious clear-cut beauty to the little snuff caskets; nobody possess one of the tiny gems without more or less falling in love with it; even as to-day they continue to make fresh conquests, and frequently employ their charms in enlisting new admirers. True,

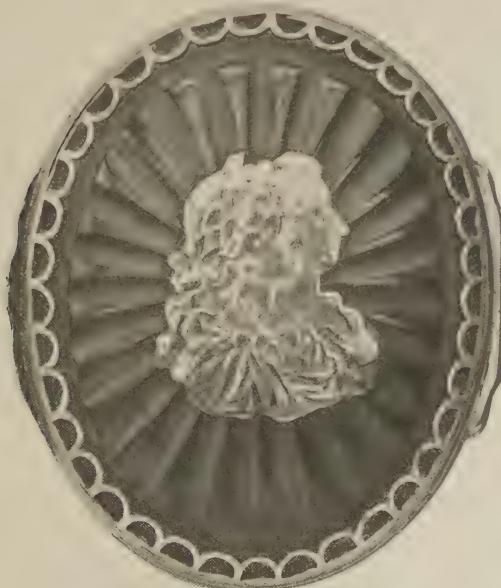


COMPRESSED-HORN SNUFF-BOX:
"CUPID AMONG ROSES," BY WILLIAM WILSON
ENGLISH, EIGHTEENTH CENTURY

a method of compressing horn was practised soon after the dawn of the seventeenth century, but the art did not find itself all at once, and the golden period of the little boxes lies in the first quarter of the eighteenth century, when victorious Anna was battling with her very strenuous friendship with Sarah of Marlborough; when the coffee-houses were ringing with the exploits of that great Duke; when Mr. Addison was conducting the *Spectator*, and Dicky Steele despatching ambiguous little notes to his

mature Prue, telling her not to wait up for him. She usually did! The dainty boxes then were in their hey-day at home and abroad, and some vastly pretty specimens emanate from the Continent.

Some very high-born hands, too, accepted these charming knick-knacks with stately complaisance, and when the makers complimented Queen Anne by inlaying her royal features in silver on the lids of the trifles, they became the Court *babiole par excellence*, and the one indispensable addition of the toilet in the fashionable drawing-rooms of Covent Garden and Soho. In a few years more they were figuring, too,



TORTOISESHELL AND SILVER SNUFF-BOXES
ENGLISH, EIGHTEENTH CENTURY



WILLIAM AND MARY AND QUEEN ANNE



COMPRESSED-HORN BOX :
VIEW OF ROUEN
FRENCH, EIGHTEENTH CENTURY

under the wax-lights in Kensington Palace, at those terribly dull card-parties presided over by our first Hanoverian Sovereign and his lanky, attenuated Duchess of Kendall. I feel sure Lady Mary Wortley owned one, but she has forgotten to mention it; as for Mrs. Bracegirdle, that bewitching muse, who laughs at you out of her sedan, don't you suppose one of the "five hundred admirers" made it his business to see she possessed one! It was a vain world that the little boxes were born into; but a very delightful world, with a stroll in the crowded Mall in the morning, a fashionable rummage all the afternoon in the china warehouses or Madame Motteux's East India shop, and a comedy by Mrs. Centlivre or Colley Cibber at the playhouse in the evening. At Wills's coffee-house in Russell Street also, where a great literary star was majestically setting, in a big arm-chair by the fire-side, happy the man who could boast the cachet of a pinch of snuff from the famous box of old John Dryden. The selection of subjects for decoration on the compressed-horn boxes, though highly imaginative and poetical in most cases, seems on the whole to have consisted chiefly of portraits, and those not always contemporary with the dates at which the boxes were made. Thus we find some with heads of Charles I., James II., and frequently William and Mary; apparently these effigies were selected in deference to Jacobite feeling, and principally out of compliment to Queen Anne.

Boxes even with the arms of Sir Francis Drake are



COMPRESSED-HORN SNUFF-BOX :
"A BACCHIC PROCESSION," SIGNED O. B. (JOHN OBRISSET)
ENGLISH, EIGHTEENTH CENTURY



TORTOISESHELL SNUFF-BOX, WITH
SILVER INLAID FIGURES OF PEASANTS DANCING
EARLY EIGHTEENTH CENTURY

extant, and seem to have been peculiarly popular, while on the Continent landscape, legend, fable, or romance were chosen, and sometimes little Dutch genre subjects of peasants dancing, in the manner of Teniers, as may be seen on the exquisitely inlaid box of tortoiseshell. In France the circular boxes of shell were sometimes covered entirely with Vernis Martin, and diapered with superb designs and little pastorals painted inside the lid. Sometimes a beautifully tinted pale-green horn was employed, and compressed, after plunging into boiling water, into all those intricacies of grace which were the happy possession of the French artists of the eighteenth century. By long-continued soaking all animal horn can be easily softened; but those particularly malleable are the horns of the ox, buffalo, sheep, and goat, and when heated, these especially, can be pressed into a die, and not only take a beautiful and sharp, but a permanent impression. The subject had to be left in the die until quite cold to secure these indelible values, and with what exquisite delicacy the dies were

cut and engraved one glance at the impressions produced will reveal. The best-known artists of English origin who worked in compressed horn, and whose examples should be sought by the collector, were John Osborn, who began working in Amsterdam in the year 1626, and the far more accomplished John Obrisset, who was producing little articles of matchless beauty in England from the years 1705 to 1727. Obrisset fortunately stamped all his pieces with the

initials O. B., so that we have been able to identify the very lovely "Bacchic Procession" as one of his most delicate masterpieces. Many of the snuff-boxes have been artistically coloured and stained, especially those of foreign origin—experiments having proved that horn can be dyed by metallic processes.

Another great name in compressed-horn work is that of William Wilson, whose delightful little "Cupid among Roses" is fully signed in the space just below the lower rose. There are some small trinkets of the past that seem to possess a particular faculty in reviving the scenes of other days for us, and the old horn boxes with their delicate charm re-introduce us to the stately age of Anne, with its political cabals, its secret Jacobite counsels, and its fine code of social manners, part of whose ritual found expression in the formal grace and exquisiteness with which the polite world opened and closed these little boxes. Before the year 1750 the whim was past; fashion and the horn snuff-box had bidden their last adieu.

G. H. SWEET.

IN Britton's *Beauties of England* and Neale's *Views of Seats*, which were both issued at the beginning of the nineteenth century, there are included particulars of the more important pictures contained in the mansions described. Mr. Algernon Graves, F.S.A., whose books on Reynolds, the Royal Academy exhibitors, and others, are now regarded as standard works of reference, has classified these paintings under the names of their artists. The result of a small portion of his labours, which will be found tabulated below, gives us a good idea as to which were the fashionable old masters among eighteenth-century collectors. The English school is sparsely represented, only Reynolds, Angelica Kauffman, and Gainsborough having above thirty pictures enumerated—Mr. Graves having omitted from this list artists with less than this number. The pictures by English eighteenth-century artists must have been far more numerous in the country houses than these figures suggest, and their paucity is probably accounted for by the fact that Messrs. Britton and Neale did not usually think them worthy of mention. It is suggestive of contemporary taste that Angelica Kauffman is represented so strongly, while the names of Hogarth, Wilson, and Romney do not appear. Other notable omissions are Velasquez, Hobbema, Ruisdael, Hals, and all the primitive masters; while the high honour in which artists like Carlo Maratti, Salvator Rosa, and G. Poussin were held, shows how the taste of the present day has changed. The relatively large number of Van Dycks

and Raphaels makes one suspect that many of the so-called originals were merely school pictures or copies.

In another table Mr. Graves has given the highest numbers of portraits of well-known personages mentioned in the same books. Charles I., as might be expected, easily heads the list, the most surprising features of which are the popularity of Mary I. and the fact that Pope, of whom no fewer than eleven portraits are recorded, seems to be the only purely literary character who appears. Van Dyck, despite his far longer and closer connection with England, is represented by only six portraits, against eleven of his master, Rubens.

The following is a list of painters:—

Van Dyck	...	312	Raphael	...	...	63
Sir Peter Lely	...	180	P. Veronese	...	...	62
Rubens	...	163	Wouvermans	...	...	61
Reynolds	...	147	Bassano	...	...	59
Titian	...	124	Claude	...	...	59
Canaletto	...	121	Murillo	...	...	59
Guido	...	121	Borgogne	...	...	58
Kneller	...	115	A. Carracci	...	...	54
Teniers	...	106	Giordano	...	...	45
Salvator Rosa	...	103	Guercino	...	...	45
N. Poussin	...	96	Correggio	...	...	44
Holbein	...	91	Tintoretto	...	...	41
Rembrandt	...	91	Gainsborough	...	...	40
G. Poussin	...	80	Domenichino	...	...	39
Van de Velde	...	76	Berghem	...	...	36
C. Jansen	...	72	Snyders	...	...	36
A. Kauffman	...	72	C. Dolci	...	...	35
C. Maratti	...	63	Cuyp	...	...	33

In the same houses portraits of the following persons were most in number:—

Charles I.	...	...	54	Philip Earl of Pembroke	7
Charles II.	31	Young Pretender	...	7
Henrietta Maria...	...	27	Anne Hyde, Duchess of			
Mary Queen of Scots	...	23	York	7
James I.	...	20	Thomas Earl of Arundel	7		
James II.	...	19	Earl of Bristol	...	7	
Henry VIII.	...	18	Lord Burleigh	...	7	
Elizabeth	...	16	Sir Kenelm Digby	...	7	
William III.	...	15	Cromwell Earl of Essex	7		
Earl of Strafford...	...	14	Duke of Marlborough	7		
George III.	...	13	Duchess of Orleans	7		
Sir Thomas More	...	12	Rembrandt	...	6	
Duchess of Cleveland	...	12	Duke of Richmond	...	6	
Duke of Buckingham	...	12	Sir P. Sidney	...	6	
Alexander Pope...	...	11	Marquis of Stafford	...	6	
Rubens	...	11	Countess of Sunderland	...	6	
Edward VI.	...	11	Titian	...	6	
Mary I.	...	11	Van Dyck	...	6	
Mary II.	...	10	Queen of Bohemia	...	6	
Oliver Cromwell	...	10	George II.	...	6	
Prince Rupert	...	8	Caroline Duchess of			
Queen Charlotte...	...	8	Marlborough	...	6	
Earl of Leicester	...	8	Earl of Northumber-			
Duchess of Marlborough	...	8	land	...	6	
Duke of Monmouth	...	8	Henry Earl of Pembroke	6		

ELIZABETH, MARGRAVINE OF ANSPACH, was a personage of no small importance in the English fashionable world of the latter part of Our Plates the eighteenth and the early part of the nineteenth centuries. The daughter of the 4th Earl of Berkeley, she married first the Earl of Craven, and second, Christian Friedrich, Margrave of Anspach-Bayreuth. The latter, in 1791, sold his principality to Frederick William II., King of Prussia, who only retained it for a few years, Napoleon transferring it in 1806 to Bavaria. The Margrave in the meanwhile came to London to live, residing in a pleasant villa on the banks of the Thames, where he and his wife exercised the society privileges of royalty without experiencing any of its onerous responsibilities. The Margrave died in 1806, his wife surviving him until 1828. The Margravine was painted by Romney when Countess of Craven—a smaller portrait of her belonging to a later date, in the collection of the late Duke of Fife, was reproduced in *THE CONNOISSEUR* of October, 1904. The plate in the present number is reproduced from a picture belonging to a descendant of the lady's family, which has always been handed down as the work of Gainsborough. The portrait of *Philip, Earl of Pembroke*, is from the painting by Van Dyck recently included in the loan collection of Old Masters shown in aid of the Hospital Fund of the late Prince Francis of Teck at the Graves Galleries. The Earl took a leading part in the political movements which preceded the great Civil War, being one of the few great noblemen who consistently sided with the Commonwealth. Van Dyck's portrait reveals in the countenance of the sitter evidences of the troublous times in which he lived. He died in 1650, surviving the execution of Charles I. by only a couple of years. The plate of

Hop-picking, from an original water-colour by William Hamilton, is the second of the series of four plates described in the "Notes" of our last month's issue. The two statuary subjects, *Cupid Chastised*, by Eberlein, and *Jeune Fille à la Fontaine*, continue the series of reproductions of modern sculpture which *THE CONNOISSEUR* has recently initiated.

THE Board of Education announced that the gradual withdrawal by Mr. Pierpont Morgan of the collection exhibited by his kind permission on loan at the Victoria and Albert Museum began with the removal of the enamels on Monday, February 5th. No definite arrangements for the withdrawal of any other part of the collection have as yet been made, but it is anticipated that the next portion to be removed will be the collection of silversmiths' work. A further announcement will be made in due course.

Mr. Pierpont
Morgan's
Collection

Books Received

Windflowers, by William Force Stead, 2s. 6d. net. (Elliot Stock.)

Chimneypieces and Ingle Nooks, by Cadogan Rothery, 6s. net; *The Midsummer of Italian Art*, by Frank Preston Stearns, 6s. net; *The Classic Point of View*, by Kenyon Cox, 6s. net. (T. Werner Laurie.)

Tasso and Eleonora, by G. Leigh, 5s. net. (Chapman & Hall.)
Rowlandson's Oxford, by A. Hamilton Gibbs, 10s. 6d. net. (Kegan Paul, Trench & Co.)

Catalogue of Dutch Painters, Vol. IV., by Hoptede de Groot, 25s. net. (Macmillan.)

Irises, by W. Rickatson Dykes, M.A., 1s. 6d. net. (T. C. and E. C. Jack.)

Naval Prints, from the collection of Sir C. L. Cust, Bart., by Harry Parker. (T. H. Parker.)





JANUARY is the time for ladies' bargain sales, when the shop-keepers—the drapers more especially—clear out

the goods which have hung fire during the winter season, at prices which are sometimes less than what they originally paid. One would not go so far as to say that there is a similar custom observed in the picture trade, yet dealers in



the quiet times between the seasons do a good deal of inconspicuous weeding out of old stock, generally through the medium of the auction room. Money is dropped in the process, but as most of the private buyers are out of town, and the dealers themselves make the greater part of the purchases, they can partly recoup their losses on pictures sold under price by their purchases. The off-season sales, in fact, largely resolve themselves into a general exchange of stock among the dealers, the better pictures going in this way and the bad and dubious ones being largely absorbed by the bargain-hunting public. In either case the amounts realised are not generally consistent with the reputations of the artists to whom the pictures sold are attributed, a fact which makes these off-season sales of little value as a criterion of prices.

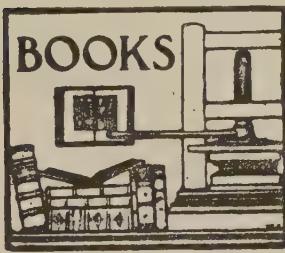
In the few picture sales which took place during the month, noteworthy items were few and far between. The modern pictures and drawings from the collection of the late S. D. Schloss and numerous other sources which Messrs. Christie disposed of on the 20th and 22nd of January contained only one lot which realised over a hundred pounds—*In the Birchwood: Evening*, 43 in. by 21½ in., by J. MacWhirter, R.A., which fell to a bid of £110 5s.; the same artist's *Strathspey*, 18 in. by 28 in., sold for £46 4s.; *A Venetian Coquette*, 41 in. by 25 in., by E. de Blaas, realised £84; and Sir Edwin Landseer's crayon drawing of *Stags' Heads: a Study for Morning*, 13½ in. by 19½ in., £33 12s. This sold at the artist's sale in 1877 for £183 15s. On January 27th the sale of ancient and modern pictures from various sources, also at the King Street rooms, contained a number of items

attributed to artists of the first rank, which failed to reach double figures. Among the lots which reached more respectable amounts were: *An Interior, with Peasants*, on panel, 14½ in. by 21 in., by Ostade, £147; *The Madonna, in green dress, holding the Infant Saviour*, on panel, 34½ in. by 25½ in., by Mabuse, £220 10s.; *A River Scene, with a bridge and figures*, on panel, 9¾ in. by 14½ in., by Nasmyth, £94 10s.; and *Portrait of Miss Hay*, in blue dress and pink cloak, in an oval, 29½ in. by 24½ in., by Reynolds, £231. An example of the well-known French artist, Hubert Robert, sometimes called Robert des Ruines, was sold at Messrs. Foster's on January 3rd. The picture, which was entitled *The Fountain of Cupid*, was dated 1796, its dimensions being 37 in. by 31 in.; it realised £420.

The engraving sales opened with one at Messrs. Puttick's on January 5th, when modern proofs—and those of a kind which did not make a special appeal to the collector—were largely in evidence. For these, of course, high prices could not be expected. The following may be taken as samples:—*Limbourg-on-Lahn*, by Axel Haig, £9 9s.; *Dummy Whist*, by Gaujean, after Sadler, £5 15s.; and the portraits of *Cardinal Newman* and *Seymour Haden*, by A. Legros, £11 11s. and £4 4s. respectively—all the foregoing were signed impressions. The sale of “Engravings of the Early English School” held at Messrs. Christie's on January 24th provided some more interesting fare. *The Love Letter*, a presentation proof from the engraver, by Cousins, after Raoux, realised £65 2s.; *Mrs. Arbuthnot*, after Hoppner, by S. W. Reynolds, £102 18s.; *The Hoppner Children*, first published state, with the title in open letters, after the same, by James Ward, £357; and an interesting set of C. Wilkin's *Ladies of Rank and Fashion*, after Hoppner, ten plates, proofs before the titles, in bistre, with descriptive letterpress, in original wrappers as issued, £315. A number of prints in colour brought fair prices. Among those after Morland were *Childish Amusement* and *Youth Diverting Age*, by Dickinson and Grozer, £120 15s.; *The Hard Bargain* and *The Last Litter*, both by William Ward, £50 8s.; and *Inside of a Country Alehouse*, also by William Ward, £79 16s. This last-named plate has for its companion *Outside of a Country Alehouse*, which William Ward engraved after

his brother James, a proof in colours of which brought £88 4s. The plates after James Ward's early pictures now rank in the estimation of the collector with the better-known series after his brother-in-law's works, copies of his *Selling Rabbits* and *The Citizen's Retreat*, by W. Ward, realised £173 5s. the pair. Other plates in colour were *The Plundering Vagrants* and *The Peasants' Integrity*, by W. Barnard, after Bigg, £60 18s.; *Noon and Evening*, after Wheatley, by H. Gillbank, £75 12s.; *Lord Nelson*, whole length, after Rising, by J. Young, £48 6s.; and *The Pleasures of Education*, and the companion by L. Marin, £102 18s. The sale of miscellaneous engravings held at Messrs. Puttick's on January 18th and 19th included a number of Baxter prints, of which the following may be noted:—*Love's Letter-Box*, £2 12s.; *Dogs of St. Bernard*, £2 12s. 6d.; *Day before Marriage*, £2 12s.; *The Small Bride*, £5 5s.; *The Parting Look*, £4 12s. 6d.; *Day before Marriage*, £3 15s.; and *Crown Prince of Prussia*, on music, £3 3s.

WHILE the sale of the Hoe Library was making a fresh set of records in New York, the book sales in



London during January provided little of exceptional interest. The early part of the month was nearly a blank. In the three days' sale at Messrs. Sotheby's, beginning on the 23rd, the majority of the lots averaged considerably

under a pound apiece. Wheatley's edition of *Pepys*, with supplement, 10 vols. in all, 8vo, 1893-99, brought £6 15s.; John Curtis, *British Entomology*, original edition, 1600, 8vo, 1824-38, £13; the following first editions of Surtees, all 8vo, and all with coloured illustrations, *Plain or Ringlets*, 1860, £6 6s.; *Handley Cross*, half morocco, 1854, £5 2s. 6d.; *Mr. Facey Romford's Hounds*, original cloth, 1865, £3 12s. 6d.; *Ask Mamma*, half morocco, 1858, £3 12s. 6d.; and *Mr. Sponge's Sporting Tour*, half morocco, 1853, £3 3s.; Charles Lamb, *Essays of Elia*, first edition, calf, 1823, £8 15s.; Malory, *Le Mort d'Arthur*, the 12 parts as issued, with designs by Aubrey Beardsley, uncut, 4to, 1893-94, £6 5s.; *Military Costume of Europe, with Memoirs of the various Armies at the Present Time*, 2 vols., 96 coloured plates, 8vo, £16 10s.; Pierce Egan, *Life in London*, first edition, coloured plates with the music, calf, 8vo, 1821, £5 10s.; John Gould, *The Birds of Great Britain*, 5 vols., 367 coloured plates, green morocco extra by Hammond, folio, 1873, £49; Ackermann, *Microcosm of London*, 3 vols., coloured plates, calf, gilt, 8vo, 1808-9, £16; and Spenser, *The Faerie Queen*, Vol. I., second edition, 1596, Vol. II., first edition, 1596; *Foure Hymnes*, 1596; *Daphnaida*, 1596; and *Colin Clout's come Home Againe*, first edition, 1595, in 1 vol., half russia, 4to, 1 leaf missing, and slightly damaged, £65.

On January 30th and 31st the remaining portion of the

library of the late Dr. J. F. Payne realised £2,053 17s. Herbals and books on natural history were well represented, and there was a fine selection of Miltoniana. The following were among the chief items: Apuleius *Platonicus*, *Herbarium*, with 130 crude outlines of plants, limp vellum, enclosed in cloth case, sm. 4to, printed in Rome about 1488, the earliest printed books with figures of plants, £96; Leonardus Fuchs, *De Historia Stirpium Commentarii insignes*, new calf with antique blind ornaments, folio, Basel, 1542, £25 10s.; *Herbarius Patavie*, contemporary binding, sm. 4to, Passau, 1485, a perfect copy, £69; *Herbariusteutsch*, folio, printed by Schoeffer, 1485, £22; *Herbarius zu teutsch unnd von Allerhandt Kreüteren*, contemporary binding, folio, Augsburg, 1496, £26; *Hortus Sanitas*, by Joannem de Cuba, contemporary binding, folio, printed by J. Meydenbach; the same, another edition, folio, printed by H. Quentell about 1496, £31; a third copy, 2 vols. in 1, old calf, folio, printed by Philippe Le Noir about 1539, £35; White's *Natural History of Selborne*, first edition, half morocco, 4to, 1789, £8 2s. 6d.; and Lord Bacon's *The Proficiency and Advancement of Learning*, first edition, sm. 4to, 1605, £18; *The Essaies*, slightly defective, sm. 8vo, 1613, £25; and *Instauratio Magna*, first edition, large paper, folio, 1620, £40.

The interest in the second day's sale was practically confined to the early editions of Milton and Miltoniana. *The Accedence Commerc't Grammar*, in the original sheep, 12mo, 1669, brought £10 15s.; and a second copy, similar in description, but with some manuscript notes, £15 10s.; the Order which gave rise to Milton's *Aero-pagita*, containing only four leaves, half morocco, sm. 4to, 1643, £23; and the first edition of the work itself, with one headline in facsimile, morocco, sm. 4to, 1644, £33 10s.; *Brief Notes upon a late Sermon, titl'd "The Fear of God and the King,"* first edition, morocco, sm. 4to, April 20th, 1660, £32 10s.; *Considerations touching the likeliest Means to Remove Hirelings out of the Church*, first edition, original calf, £29; *Eikōnoklastēs, etc.*, first edition, uncut copy, morocco, sm. 4to, £27; the very rare tract *Of Education. To Master Samuel Hartlib*, original issue (8 pages), morocco, sm. 4to, no imprint, 1644, £172; *Paradise Lost*, first edition, with third title, old calf, sm. 4to, 1668, £44; a copy of the *Poems*, wanting portrait and slightly repaired, morocco, sm. 8vo, 1645, £22 10s.; and *Ready and Easie Way to Establish a Free Commonwealth*, slightly mended, morocco, sm. 4to, 1660, £25 10s.

At Messrs. Puttick's on January 25th, among various properties, a copy of Chaloner Smith's *British Mezzotint Portraits*, illustrated edition, 4 vols., 8vo, brought £26 5s. In this sale there were included some very interesting musical autographs. The original autograph manuscript score of Mozart's *Quintet in D Major*, 39 pages, brought £166; the original death mask in plaster of Beethoven, taken in 1827, brought £30; and the following manuscript scores by this composer:—*Sonata in A Major*, 16 pages, £90; *Ein Skizzenbuch aus den Jahren 1815 and 1816*, 52 leaves, £135; *Thème Irlandise*, 22 pages, £70; and *Schottische Leeder for Two Violins*, 24 pages, £76.



MR. EDMUND G. GARDNER'S volume on *The Painters of the School of Ferrara* to a certain extent combines the qualifications of a popular handbook

"The Painters of the School of Ferrara"

By Edmund G. Gardner. (Duckworth & Co. 5s.)

on the subject and a standard work of reference. Perhaps it is hardly written in a sufficiently interesting style to attain a wide vogue in the former capacity, while to make it really useful in the latter an index to the pictures mentioned in the text should have been added, and also a chronological table of the masters of the school and their pupils. Apart from these defects, the work possesses sterling merit; its author has spared no labour to accumulate all the salient facts concerning this school, whose influence, direct and indirect, on the painters of the neighbouring cities largely furthered the evolution

of Italian art into some of its grandest phases. By including within the scope of his theme the early history of the school of Bologna—a legitimate interpolation, for the school was undoubtedly an offshoot of that of Ferrara, and the artistic traditions of the two cities are so interwoven that it is unprofitable to attempt to separate them—Mr. Gardner has largely increased the interest of his book; he gives an excellent bibliography of the subject, and a full list of the works of the artists of the school contained in the various European Galleries.

"Old Pictures and How to Collect Them"
By A. Ernest Harley. (Otto Schulze & Co.)

MR. A. ERNEST HARLEY'S work on *Old Pictures and How to Collect Them* is too superficial to be of much utility; and, with the exception of his chapter on signatures, there is



ST. MARY MAGDALENE BY TIMOTEO VITI FROM "THE PAINTERS OF THE SCHOOL OF FERRARA" BY E. G. GARDNER (DUCKWORTH & CO.)

little information of real value in the work. Though the writer advises the reader that there is a large number of portraits, both by British and Dutch painters, which can still be procured at a reasonable price, of good quality and admirable colour, he makes no effort to tell him who are the artists of these works, but practically confines his remarks on portraitists to those of the first rank, even Lawrence among the English painters being apparently deemed unworthy of notice.

The author's axioms are not unfrequently misleading;

CLEVER people having no necessity to earn their living, and nominally with no profession in life, almost invariably follow one in the guise of a hobby. Lady Charlotte Schrieber's hobby was china collecting. She pursued her quest for twenty years through the whole of Western Europe, and during its progress gained a knowledge of Early English porcelains and earthenwares which placed her on an equality with the leading experts on these subjects. It



BATTLE OF TRAFALGAR

FROM "NAVAL PRINTS," BY HARRY PARKER

FROM THE ENGRAVING BY W. MILLER, AFTER C. STANFIELD

(T. H. PARKER)

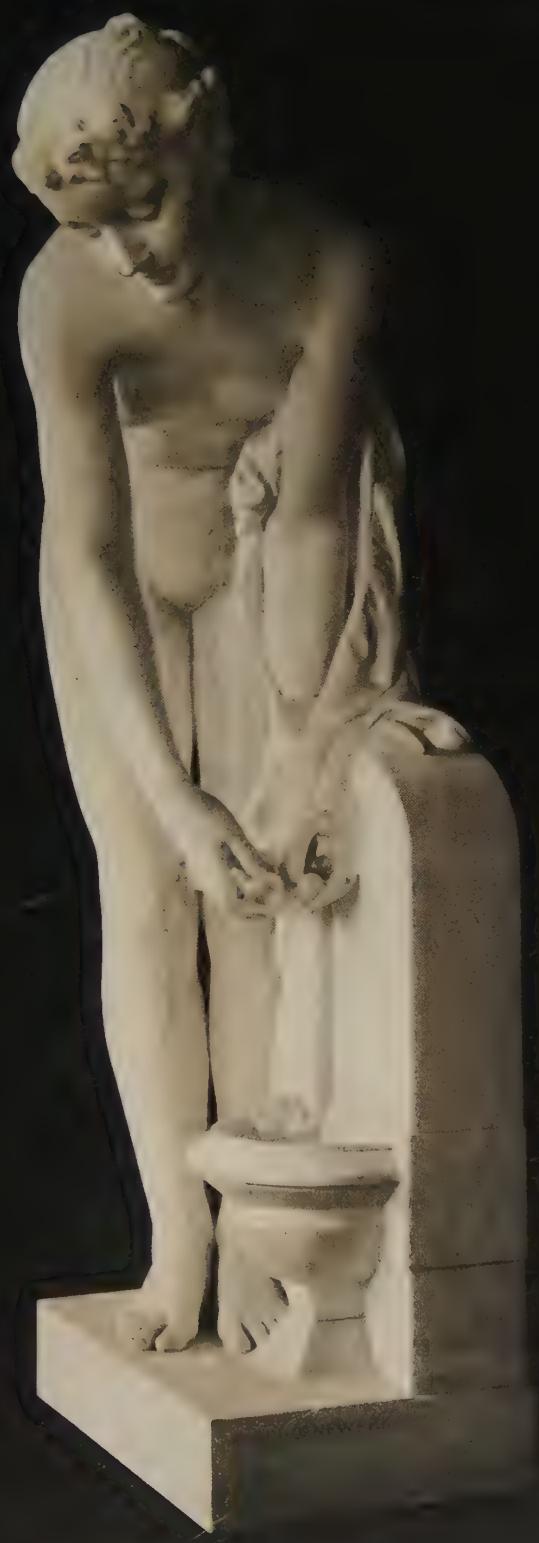
thus, to inform us that "In painting a picture four things are absolutely necessary to success — correct drawing, beautiful colour, good handling, and true light and shade," is to ignore the fact that many great artists—the English eighteenth-century masters more especially—were frequently faulty in their drawing, and rarely sought to realise true light and shade, most of their outdoor portraits being painted according to studio lighting.

Mr. Harley has doubtless substantial grounds for his assertion that Reynolds, "without any doubt . . . was the greatest painter this country has yet produced"; but if such is his belief, it somewhat weakens its force to add almost immediately afterwards, Gainsborough "is by many considered at least his (Reynolds's) equal," and a little later to tell us that Raeburn "with ease holds his own with the best men" that England has produced.

The book is illustrated with eight photogravure plates after well-known pictures.

must be remembered, however, that Lady Charlotte took up this hobby comparatively late in life. Interesting as are her newly published journals, covering the years between May, 1869, and November, 1885, they refer to only one phase of a many-sided career, revealing Lady Charlotte only as a "collector of ceramics."

The only daughter of the 9th Earl of Lindsay, she was born in 1812. When twenty-one she married Sir John Guest, the owner of one of the largest ironworks in the kingdom. Her husband's connection with Wales—his works were at Dowlais, near Merthyr—appears to have inspired Lady Charlotte with the idea of learning Welsh. Being an accomplished linguist, she thoroughly mastered this difficult language, and was able to translate the *Mabinogion, or Tales of King Arthur's Round Table*. Her version of this work largely inspired Tennyson's *Idylls of the King*, and is now firmly established as an English classic. Besides her literary work, Lady Charlotte occasionally assisted her husband in his business, she having obtained such an insight into it



JEUNE FILLE À LA FONTAINE
BY SCHOENEWERK

Photo Neurdein

that during his absence from town he entrusted her with important negotiations with customers. Sir John Guest died in 1852, and in 1855 Lady Charlotte, who was then forty-three, married Mr. Charles Schrieber, M.P. Mr. Schrieber was a collector of old china, and under his guidance she began to participate in his hobby. "She studied deeply whatever she took up, and being a highly educated woman, with a good knowledge of history, and with a determination to get to the bottom of anything she undertook, she soon got to appreciate what to look for and what to obtain. In all this there is no doubt Mr. Schrieber was a great help to her, but in reality she was the leading spirit; she the fine judge." Mr. Mortlock, the well-known expert, paid her the wonderful tribute of saying "that nearly all he knew of china he learnt from her." Lady Charlotte's journals introduce her to us when she is already a connoisseur, and the experiences she records should prove a valuable guide to the embryo collector. What, perhaps, will most impress the ordinary reader is the inexhaustible stock of patience and perseverance that Lady Charlotte possessed; she ransacked the shops of Europe for curios like a housewife turning over the contents of a lumber room on the chance of finding an article of value. Sometimes her researches would continue for days without any adequate result; at others she would light on a treasure-trove without being conscious of its value. An instance of this kind is recorded in an adventure—or rather a series of adventures—which occurred to Lady Charlotte and Mr. Schrieber in the years 1873 and 1874. They centred round the purchase of a double gourd-shaped bottle which Mr. Schrieber picked up for a sovereign at Rotterdam. Both he and Lady Charlotte liked the piece; but not being able to identify its style of decoration,



A LADY IN PINK (MISS MARY MORGAN) BY JOHN LAVERY
FROM "JOHN LAVERY AND HIS WORK"
BY W. SHAW-SPARROW (KEGAN PAUL)

they attached no particular value to it. The bottle was left in the care of the shopkeeper at Rotterdam from whom it was purchased. He forgot all about its sale, and tried to re-sell it; but though its rightful owners did not return for some months, they were fortunately back in time to reclaim it. They probably regretted this, for the experts to whom they showed it all pronounced it worthless, and after various attempts to sell it, they finally parted with it at an auction-room in Utrecht for 18s. Nine months afterwards they visited the Rouen Museum, and were horrified to find in the most conspicuous place of honour in that institution "bottles exactly similar in style, shape, and decoration." They were said to have been the work of one Denys Doris. Only a dozen were known to be in existence, and

there was nothing in any part of the world so rare as these productions. The Schriebers went home mourning for the treasure they had so ignorantly parted with; but finding the loss preyed upon their minds, they went to Brussels. Here in an insignificant shop, poked away on a top shelf, Lady Charlotte was fortunate enough to see the missing bottle, and re-purchased it for 40 francs.

The editing of the work, which has been admirably performed, was undertaken by Mr. Montague Guest, the third son of Lady Charlotte Schrieber. Unfortunately his labours were terminated by his sudden death when on a visit to the late king at Sandringham. Mr. Egan Mew has completed the task in a highly efficient manner. Not the least attractive feature of the volumes is the fine series of plates, which include several portraits and a number of reproductions—two in colour—of characteristic pieces of old china. A few of these err on the side of minuteness, but the great bulk of them are thoroughly successful.

NOT until the reign of Queen Elizabeth was England in a position to be luxurious and peaceful enough to eliminate from domestic architecture all considerations of defence in favour of beauty and comfort. Elizabethan houses may, therefore, be looked upon as the original English type of modern domestic architecture—the type which is the most national of its kind, the most pure in its type, and the best adapted for the resources of the country in which it originated. Mr. C. J. Charles has performed a service of no little utility in grouping together within the compass of a single folio volume over thirty reproductions of characteristic Elizabethan interiors. These have all been taken from actual buildings, some of them of the same date as the style of architecture to which they belong, while others are of recent erection, though their individual components—the panellings, mantelpieces and other fittings—are generally of genuine sixteenth-century origin. In other words, the interiors are not new, but old interiors re-erected and adapted to modern requirements. Though the statement may seem somewhat of a paradox, these reconstructed interiors are almost invariably more correct architectural examples than those which have been in existence for several centuries. The latter have been almost invariably modified by additions which, however beautiful in themselves, are too frequently not in accord with the original designs. The examples which Mr. Charles gives us have practically all been erected under his supervision and according to his designs. These are most interesting as showing how perfectly the beautiful Elizabethan domestic architecture lends itself to the exigencies of present-day existence. Its interior features—the broad and stately staircases, ornate mantelpieces, rich oak panelling, and not occasionally its wealth of elaborate carvings—are all in conformity with modern taste, and provide a background at once restrained and sumptuous, which is beautiful in itself and harmonizes with anything beautiful that can be set against it. Mr. Charles promises to supplement this volume with others which will illustrate the later periods of English domestic interior architecture. Should he do so, and should his designs be as successful as those in the present issue, the series will be of great technical value. Some improvements, however, may well be suggested for the succeeding volumes. The letter-press, instead of ranging generally over the history of English architecture, should be more specifically applied to the examples illustrated; in the present book they are scarcely alluded to. Then, though the plates are generally of good quality, in several instances they are unduly heavy and much of the beautiful detail is practically lost. Above all things, in a work of this size and importance there should be an index.

"John Lavery and his Work," by Walter Shaw-Sparrow. (Kegan Paul, Trench, Trübner & Co., Ltd. 10s. 6d. net)

FEW people realise that Mr. John Lavery, a former pillar of the Glasgow school, and a present tower of

strength to the Royal Scottish Academy, is an Irishman. Yet, according to Mr. Shaw-Sparrow, whose biography of the artist affords a fund of interesting anecdote concerning him, Mr. Lavery is not only an Irishman, but one of pronounced Celtic origin. Mr. R. B. Cunningham Graham, who is responsible for the irresponsible preface to the work, traces Mr. Lavery's pedigree back to Labhradh Loingseach, a king of North Ireland five hundred years before the Christian era; but one scarcely knows whether to take this seriously or not, for in the same breath the writer gives us an apocryphal story of the painter arriving in "Glasgow entirely destitute but for a banknote for a thousand pounds," which, with that contempt of earthly wealth which marks the artist as a man apart from all the world, he cast into the Clyde. Lavery's true history, as recorded by Mr. Shaw-Sparrow, makes him reach Glasgow a runaway orphan, seeking to escape the uncongenial occupation of farming, and to win for himself an independence. The venture ended in failure; but later on Lavery repeated it, and this time secured a position with a photographer to retouch negatives and colour photographs. Aided by a modest subsidy from an uncle, the boy kept himself, and found time to study at the Haldane Academy, Glasgow. The teaching here was according to the old methods, and Lavery did so little credit to it in the orthodox way that he never succeeded in passing a single examination at South Kensington—a fact which speaks volumes of the futility of the South Kensington system.

After three years' apprenticeship to his first master, Lavery in 1877 obtained an engagement with another photographer, this time at £150 a year. He gave this up in the following year, and started as a professional painter. A kindly patron took him to London in 1879, where he studied at Hetherley's school in Newman Street. Bougereau's work—it seems curious to realise that Lavery was ever an admirer of this artist—attracted him to Paris, but here he soon found other gods. With the exception of an occasional visit to Glasgow, he remained in France several years, gradually finding himself. Since then his career has been one of unqualified triumph on the Continent, and of triumph of a more mixed nature at home. Only in a few quarters in England has Lavery's art received adequate appreciation. He has not yet been elected a member of the Royal Academy; he is represented in only three provincial English collections, and to see his work at its best one has to go to Dublin, Glasgow, or abroad. Over twenty of his works hang in public galleries outside the British Islands; he has been medalled by nearly every government in Europe, and his portrait has been secured for the Uffizi Gallery by the Italian Government. Mr. Shaw-Sparrow's biography, if it does nothing else, will serve to call further attention to Mr. Lavery's scanty recognition in his own country; but it is also an extremely interesting and instructive work, which should most emphatically be read by everyone interested in modern art. The illustrations, whether in colour, photogravure, or collotype, are extremely good; while a full list is given of the artist's works in public galleries both at home and



A DINING ROOM IN EAST 67TH STREET, NEW YORK, U.S.A.
REDUCED PLATE FROM "ELIZABETHAN INTERIORS," BY C. J. CHARLES

(GEORGE NEWNES, LTD.)

The Connoisseur

abroad—though, by the way, the smaller version of "Spring," recently acquired by Johannesburg, is not included—and another of all his principal pictures which have ever been on exhibition.

THE prints of "naval battles" belonging to Commander Sir Charles Leopold Cust, Bart., probably form

Naval Prints in the Collection of Sir Charles Leopold Cust, Bart., K.C.V.O., C.B., C.M.G., C.I.E., R.N. Catalogue by Harry Parker (T. H. Parker 10s. 6d. net)

by far the most comprehensive collection of its kind now in private hands; and the well-arranged illustrated chronological catalogue of them, which has been compiled by Mr. Harry Parker, makes a most valuable work of reference both to those who are engaged in forming similar collections and those interested in the naval history of England. No less than 287 engagements are illustrated by the series of prints,

which comprise between 600 and 700 separate items—well-known battles like Trafalgar or the Nile being each represented by a score or more of individual engravings. The period illustrated extends from the invasion of England by the Romans to the war with China in 1859, the larger bulk of the plates having reference to the French Revolutionary and Napoleonic epoch, when the thunder of the British guns resounded on every shore of the five continents. Mr. Parker has given an adequate account of every engagement illustrated in the collection, and the dimensions, with the names of the artist and engraver of every print it contains. The work is prefaced with an interesting introduction by Commander Charles Napier Robinson.

"The Sanity of Art: Exposure of the Current Nonsense about Artists being Degenerate"
By Bernard Shaw. (Constable & Co. 1s.)

A SHILLING edition of Mr. Bernard Shaw's *The Sanity of Art* has been issued. The work was originally printed as a series of articles in an American magazine in 1895, but, as the author stated in his preface to the 1907 edition of it, most of its contents are as equally applicable to the present day as when written.

"The Evolution of English Pottery during the Eighteenth Century." By H. Stuart Page
Reprinted from "The Museums Journal"

THE paper on *The Evolution of English Pottery during the Eighteenth Century*, read by Mr. H. Stuart Page at the Conference of the Museum Association at Brighton in July last, has been printed and issued in pamphlet form. Though primarily intended for the guidance of museum curators in the formation and arrangement of their ceramic collections, it contains such a clear and well-expressed account of the developments of English earthenware and porcelain that it should prove a highly useful handbook to anyone interested in the subject.

"Hard Paste Porcelain. Part First (Oriental)"
By Edwin Atlee Barber, A.M., Ph.D.
(Pennsylvanian Museum, Philadelphia, U.S.A.)

THE capital series of Art Primers issued under the auspices of the Pennsylvanian Museum and School of Industrial Art has recently received the addition of a volume on *Hard Paste Porcelain (Oriental)*, by Mr. Edwin Atlee Barber, the Director of the Institution. Mr. Barber's unpretending little volume compresses a wonderful amount of authoritative information into a little compass. It contains a summarised description of the characteristics of all the chief types of porcelain of China, Japan, Siam and Korea, with illustrations of characteristic examples, and tables of the different dynasties and wares. No better general handbook to the subject can be found.

A PERMANENT memento of the important exhibition of Raeburn's works held at the French Gallery in

Pictures by Sir Henry Raeburn, R.A., exhibited at the French Gallery, 1911 (Wallis & Son 10s. 6d. net)

November and December last has been provided by Messrs. Wallis & Son in the form of a quarto volume containing excellent reproductions in photogravure of all the pictures exhibited. These were thirty in number, and included canvases representative of all the important developments of the painter's art, from the time that, relinquishing his practice as a miniaturist, he wholly devoted himself to the production of portraits in oil on a full-sized scale. The reproductions are of unusually good quality. In most instances it would be difficult to better them; they are strong without the lights and shadows being unduly forced, and the feeling and quality of the originals are admirably translated. As the large majority of the works represented have not been reproduced before, the volume should make a special appeal to Raeburn collectors. Biographical notes on the subject of every portrait are appended, and this information is supplemented with an interesting preface by Mr. James Greig, and a number of the current press criticisms on the exhibition.

MISS ADA EARLAND'S *John Opie and his Circle* is a welcome addition to our biographical literature. Opie's career forms one of the most important links connecting English art of the eighteenth century with that of the nineteenth. More than any other of his greater contemporaries, he followed the traditions of Reynolds in portraiture and of Reynolds's contemporaries in historical and genre painting, opposing to the thinner and flimsier style of Lawrence and his followers the stronger and richer impasto of the earlier school. Though, except for the brief period of his youth, when he was introduced to London by Wolcot as the Cornish wonder, Opie never wholly gained the support of the world of fashion, the artist during his later career had an extensive and influential *clientèle*, and mixed with some of the

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most notable personages of his day. Opie's second wife, Amelia Alderson, a novelist of much repute in her day, was her husband's earliest biographer, and since she wrote, the most authoritative account of the artist and his career is contained in Mr. J. Jope Rogers's *Opie and his Works*, which was issued over thirty years ago. Miss Earland has accumulated sufficient fresh information concerning Opie to fully justify the production of her book, which will now take its place as the standard biography of the artist. In its form it is something similar to Tom Taylor's *Life of Reynolds*, the writer making frequent digressions from her main narrative to give us the histories of the people with whom Opie came into contact; a laudable practice when, as in this instance, the digressions are interesting, not unduly lengthy, and help one to more perfectly appreciate the environment of the painter. A very full list of Opie's pictures is appended to the book, which also contains reproductions from many of his lesser known works, though these are by no means so satisfactory as the letterpress.

MR. EDWARD HUTTON'S *Venice and Venetia*, which forms a companion work to his other interesting volumes on Italian cities, is quite one of the best of the series. The writer tells everything that it is necessary for a visitor to Venice to know concerning the city, its buildings and environs, and tells it in such a fascinating manner, that while the book will form a most useful guide to a visitor, it will also prove interesting reading to those who can never hope in person to see the Queen of the Adriatic. The fourteen illustrations in colour from drawings by Maxwell Armfield, without being anything extraordinary, convey a pleasing impression of the scenes in and about the city, and there are also a dozen plates in monotone after well-known pictures by Venetian masters.

FEW print collectors give a thought to the printer, whose handiwork is of scarcely less importance than that of the artist or engraver in producing the choice impressions accumulated in their folios, yet the printing of fine proofs demands such expert skill from the operator, such thorough technical knowledge and artistic perception, that it must rank as an art rather than as a craft. A master of the art, universally acknowledged as the most competent English printer of his day, was Frederick Golding, who died March 5th, 1909, aged seventy-six. The well-written and sumptuously mounted biography by Mr. Martin Hardie will do much to keep this great craftsman's memory green, even when his share in producing the majority of the plates he printed is forgotten. That it will be forgotten in all instances is impossible, for Golding's reputation rose to such a height that he was accustomed to sign the proofs he pulled—almost the only instance of a printer so doing that is recorded. Golding was emphatically an artist, possessing

"Frederick Golding," by Martin Hardie (Eneas Mackay. 21s. net)

an artist's temperament, and conducting his business, large and flourishing as it became, less as a commercial undertaking than as an artistic venture. His career began in the days when engraving had fallen to the lowest depths of mechanical execution, and he exercised his prentice skill on works which, for the most part, might well be lost in oblivion. His initiation into the higher mysteries of printing was when in the capacity of printers' devil he came into contact with Whistler, and "learned then for the first time that there was something in the printing of a plate beyond the mere filling of its lines with ink and cleaning it with hand and whiting like a visiting card, and recognised that something of the artist's mind could pass through his fingertips into the inanimate copper." This was in 1859, and the association of the two men was kept up until the artist's death. The great exhibition of 1862 brought Golding into contact with Seymour Haden, with whom he contracted a friendship, only ending with the death of the latter; but to mention Golding's clients—most of whom became his friends—would be to record the name of practically every well-known etcher and mezzotinter of his time. Golding's forte was the printing of etching; he was a fine printer of mezzotints, but in handling etchings he practically had no rivals. To perfect himself for the work he became an etcher himself, and did many creditable plates, some of which are reproduced in Mr. Hardie's volume. Mr. Hardie has also given us Golding's lecture on "Copper-plate Printing" delivered to the Art Workers' Guild, which is one of the clearest expositions of the subject which has ever been given. The biography is a most interesting one. One or two trivial slips in the letterpress may be pointed out for correction in future editions. The plate of the *Duchess of Devonshire*, by Robert Graves, which Golding printed in 1863, was not taken from the celebrated stolen picture, but from the small full-length in *grisaille* then in Lady Clifden's collection, and Zobel's mezzotints of *Peace* and *War* were not the large-sized versions of the same subjects with which Mr. Hardie evidently confuses them, and which were executed by Atkinson, but comparatively small works.

MR. ASHBEES powerful indictment of our national art education will evoke universal sympathy, and though the remedies he proposes may not meet with such general acceptance, there is no doubt that he makes out a strong case for them. Briefly summarised, his arguments against the present system is that it "has resulted, so far, in the creation of a certain type of official who may or may not be an artist, and in the production of certain types of commodities, many of them good in their way, but having little or no bearing upon the general taste of the people or upon the output of Industry." As a conclusive proof of this statement, some figures relating to what is perhaps the leading art school in the country may be quoted: "In a period of ten years 459 students have been trained at the Royal College of

Art; out of these only 32 have made the practice of Art in any form their livelihood, while 126 earn their living as teachers." Here, then, only 7 per cent. of the pupils have adopted the careers for which the college training was intended to fit them; with 68 per cent. it was altogether useless—or, rather, worse than useless, for instead of equipping them with a profession, it wasted the best years of their lives in leading them into a blind alley, and the remainder of the pupils, now teachers, are engaged in similarly misleading the pupils of another generation. The same story may be told more or less of nearly every art school in the country. The students are taught to produce more or less beautiful work which has practically no utility for commercial purposes. Mr. Ashbee's remedies are to leave the teaching of painting in the hands of the various societies of artists, to bring art schools into much closer touch with the chief employers of labour, to register all *bona-fide* craftsmen and form them into a union, to form good galleries for the exhibition and sale of the craftsman's work, to link up the industrial arts with the agricultural and small holdings movement, to develop the work of the South Kensington Circulation Department, and finally to largely abolish the present inefficient system of inspection at schools, using the money thus saved for the endowment of craftsmanship.

WITH what intent does the author give us from out a pit or quagmire of the soul *A New Inferno*?—an inferno

"The New Inferno," by Stephen Phillips, with designs by Vernon Hill

which might have been suggested by a poet's opium dream, wherein a living soul struggles to look into the void beyond the grave. These imaginings, for imaginings they must be, do not, it is true, increase our consciousness of the truth of things, the real purpose of a book, though they afford an entertainment at once remarkable and weird, to say the least of it. The poet takes his readers into the country from which there is no return, where, guided by a spirit, a visitor from this world encounters and hears words from the lips of spirits enchain'd in memories of the flesh, amongst whom is seen the Corsican "fixed in the cold fury of his soul," the hangman's victim wearing the "dim scar" of the rope, etc. Readers are told not to dread "the fiery lake," nor hope "the sapphire heaven," death carrying us into "no higher court"; but, with warning finger, readers are told: "Beware, then, how thou bringest memory beyond the grave, or wrath beyond the tomb!"

It is in this brief outline of Mr. Stephen Phillips's work that the difficulties of an illustrator at once strike one, and particularly in a work of this kind one would hope for that rare personage the poet and illustrator in one. The poet here has a pleasing tone running through his work, while his illustrator, Mr. Vernon Hill, appears to have taken a crude and, in some of the drawings, a weak interpretation of the words of the poem. His Napoleon is poor, while his other drawings are vague as to meaning. But the difficulties to be overcome to illustrate such words as "The Disembodied Accusation,"

"The Unseen Presence," "The Midnight Emanating from the Soul," are obvious, and almost as difficult a task as to illustrate Keats or the ethereal Shelley. Mr. Vernon Hill's drawings, however, are in some instances executed with considerable skill, though he has not successfully entered into the spirit of his author. One of the best illustrations in the book is undoubtedly "The Disembodied Accusation," where the artist has employed Dantesque features with good result.

In Art, Artists and Landscape Painting, Mr. William J. Laidlay writes with commendable frankness on the teaching, profession and criticism of art, besides treating with great thoroughness on the making of landscapes. Though the author's views on the relative merits of the systems of art training in England and France and the advantages and disadvantages

of an artistic career are substantially correct, he would have done well to endorse them with quotations from a later generation of authorities than he has selected. The report of the Royal Commission of 1863 and excerpts from the writings of Thackeray and his contemporaries may still have a direct bearing on present-day art, but they can hardly be accepted as very convincing evidence. Nor is Mr. Laidlay's indictment of the Royal Academy as the origin of many of the evils in the present condition of British art so applicable as it would have been some years ago, as the Academy has long ceased to exercise its former preponderating influence. Still, the antiquity of the authorities cited by no means affects the principles of the book, which are thoroughly sound, and the manner of their expression, which is clear and cogent. The author's chapters on the technical points of landscape painting and the materials of the painter's craft could scarcely be bettered, and the work can be strongly recommended as a thoroughly practical manual to place in the hands of a student.

Annual Reference Books: "Who's Who," 10s. net; "Who's Who Year-Book," 1s. net; "Englishwoman's Year-Book," 2s. 6d. net; "Writers' and Artists' Year-Book," 1s. (Adam and Charles Black)

THESE welcome annuals, which become more indispensable every year of their publication, again make their appearance slightly increased in size. The possession of these works does much to alleviate the stress of modern existence, for in them is collected together, in a compact form admirably arranged for reference, the information which all people must have at hand who wish to be *au courant* with the worlds of society, politics, art, literature, and commerce.

"History of English Plate," by C. J. Jackson. (B. T. Batsford)

IN the review of *The History of English Plate*, by Mr. C. J. Jackson, which appeared in our last number, the name of Messrs. Batsford, who are the joint publishers of the work, was inadvertently omitted.



THE publication from this office of Mr. James Greig's monograph on Sir Henry Raeburn has been the means

New Portraits by Raeburn of bringing to light no fewer than twenty genuine portraits by the Scottish master which have not been recorded hitherto.

Among the best of them are portraits of Mr. and Mrs. William Forsyth. We know no finer representation of a man by Sir Henry than the bust of Mr. Forsyth. It is superb in modelling. The structural planes are observed

with wonderful precision and placed with unerring touch on the canvas.

Character is analysed with sympathetic insight and the flesh colour is rich and subtle in quality. There is a replica of this portrait in the Metropolitan Museum, New York, but Mr. Forsyth is confused with his namesake, the horticulturist.

The gentleman represented was an Edinburgh wine merchant, who went to Nova Scotia in 1784 to better his fortune, and returned to Scotland in 1800. Shortly after that date this portrait was painted. That of his wife seems

to be of a later period. It also is a remarkably beautiful portrait. The half-figure has a quiet aristocratic dignity, and the wistful expression of the handsome face is presented with great tenderness of tone and colour. From a white scarf escape brown curls that shade her brown eyes, and the white frill and dress are admirably relieved by the grey coat and dark background. A replica of this portrait also was painted, but its whereabouts is unknown to the lady who owns the two original works.

"The Wounded Cavalier," by W. S. Burton
By A. G. Temple, F.S.A.

To the Guildhall Gallery has the celebrated picture now gone of *The Wounded Cavalier*, by W. S. Burton, as a permanent acquisition. It is a work of such singular significance as a remarkable example of pre-Raphaelite painting of the British School, that one feels it was bound to come sooner or later into one of our public galleries. It was painted in the middle fifties, at a time when the works of the founders of the



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BY SIR HENRY RAEURN

movement were making such a mark on the country's art.

As early as 1846 we find the painter represented at the Royal Academy, he being then twenty-two years of age; and intermittently until 1866 his works found a place in that institution, but at that date his name disappears from the catalogue; and among all he exhibited there, it is curious to reflect that this only, *The Wounded Cavalier*, stands out as the one work on which his reputation as an artist appears to rest. Where are the others? I myself have only met with this one example; but surely, had any of the others been able to claim the same high qualities, they would not be now, as they undoubtedly are, in the region of the unknown. For this reason he has earned for himself the sobriquet of the "one picture man."

By accident, or by malicious intention, the customary labels which should have been attached to the picture when it was submitted for exhibition at the Academy of 1856 had become detached, and the picture was promptly rejected; but to the credit, be it said, of the late C. W. Cope, R.A. (father of the present distinguished portrait painter, Mr. A. S. Cope, R.A.), its amazing merits were discerned, the picture was brought back at the last moment, reconsidered, and ultimately hung on the line by the unselfish displacement of one of Mr. Cope's own pictures. Close to it hung Millais's famous *Autumn Leaves* and Holman Hunt's *Scapegoat*, and not far from it the impressive and most beautiful *Burd Helen*, by W. L. Windus. In the first edition of the *Royal Academy Catalogue* the picture appeared merely as No. 413, without title or name of artist—a circumstance presumably without precedent in the annals of the Royal Academy. At four subsequent Academy exhibitions his work appears, viz., in 1858, 1864, 1865, and 1866, and not again thereafter.

The fervent application to detail, and the painstaking finish throughout, constitute it a rare example as a work of art. In size it is 35 inches by 41 inches.

There was much perplexity as to the meaning of the picture when it was first exhibited, even after a title had been supplied to it. The press furnished several interpretations, and the following letter from the painter to the late Mr. Thomas Agnew, whose firm had purchased the picture, will be read with considerable interest, not only as supplying the meaning and intent of the artist, but of his mode of working, and the difficulties he encountered. The letter had been carefully preserved by the owner, Mr. Albert Wood, and was considerably handed to me on the purchase of the picture from him.

"Feb. 5th, 1857.

"DEAR SIR,

"I am glad to find the picture has arrived safe from Liverpool. I hope you like it by Manchester light. As to the story of the picture, I don't know what to say. It ought to speak for itself. All modern pictures ought to speak for themselves more than they do—less costume, less silks and satins and velvets cut into picturesque fashions, and more universal passion

and feeling—truth and nature. But we are getting rid of Sir Walter Scott, Gil Blas, and the Vicar of Wakefield from our catalogues, and that is something to rejoice at. It ought then to speak for itself. That it has done so was in some measure proved through the accidental omission of title to the picture in the Academy. Critics and spectators had to set their wits to work, and look and think for themselves, in place of finding that hard work done ready for them in the catalogue. Most of the newspaper critics gave their version of the story, and all were nearly right. After all, no picture will suggest precisely the same things to any two minds, catalogue or no catalogue. A poet and an everyday John Smith would find arise in them thoughts very diverse while looking at the same picture, or reading the same poem, and yet, perhaps, neither receive all intended. Of the newspaper versions of the story the first and best is that of the *Times* (May 3rd, 1856), which I here transcribe, omitting commendations:—

"The story, too, is well told of the quarrel which arose out of the gambling, and how the young cavalier was wounded; how he aimed at his adversary, and, reeling, only struck the tree which divides the canvas in two, the blow breaking his sword; how, having struck and broken his sword, he reeled round to the other side of the tree, and there lay; how he lay so long that the spider made her web round his sword, and the morning dew gathered on it, and the butterfly—emblem of life—lighted on the blade which had well-nigh taken away a life; how his ladye-love walked forth through the wood with her Puritan lover, and found him lying faint, and took him in her arms and staunched his wounds while her Puritan friend looked grimly on, calm and bitter as death, his lips closely held, and his hand behind him clenched, as though he could scarce contain his emotions."

"The only thing wrong here is the gambling quarrel, which I never intended or thought of. I intended the cavalier's wound to have arisen from a skirmish between the Cavaliers and Parliamentarians—the cards to have either fallen from him while fighting, or to have been tossed out in disdain by his stern opponents when searching him for papers. If the ground were not so covered with brambles, I could have shown this better; at present, it is extremely difficult to guess at. In my first sketch I had represented some Cavalier prisoners marcht off through a neighbouring field by the successful Parliamentarians, but thought it best, on the whole, to omit them in the picture. Had I retained them, my purpose in this respect would have been clearer. I may add that the subject is one of my own invention, and arose from reflections on the terrible condition of society induced by the curse of civil war, and also of the irreligious nature of our religion. The Puritans were an extreme necessity in their day, and we owe them much; they upheld religion and morals at a time of destructive rottenness—but our modern Puritans have unfortunately



HOP PICKING
PAINTED IN WATER-COLOURS
BY WILLIAM HAMILTON, R.A.

Current Art Notes

descended into ignorant little meddlers and obstructives, and are uncharitable enough in their universal charity. The newspaper critics, by-the-by, show a marvellous ignorance of trees, etc., strangely at variance with their solemn know-everything oracular risings. One calls the scene 'a grove of beech trees,' another speaks of a 'beech tree in the foreground,' etc., with other similar errors. Englishmen, even though critics, ought to know something of the familiar aspect of their own country. Don't let people make such mistakes in your hearing. The small tree in the foreground is a stunted young oak; its peculiar leaves, autumn withered, are on the broken branch. The graceful yellow-green trees at the back are larches, changing colour as the season advances;

the blue-green are fir—some cones are visible; and the bare young skeleton tree on the left is a young ash.

When I first painted this tree it was covered with leaves, but in a single night a frost had stript it bare, so extremely delicate and sensitive is this graceful tree. I painted out the leaves, and rendered it as it is now. The fern—more withered where more exposed—furze, broom, nettle, and ivy, everyone must know. A wild hyacinth is climbing up the larch on the left. I believe the picture will stand well, for I have used the simplest, best, and most lasting materials, and it is painted on a double canvas to guard against damp and accidental knocks. It was well I had a double canvas, for it was blown down many times while I was painting on it out-of-doors.

"I earnestly hope you



REFLECTIONS

BY P. W. ADAM, R.S.A.

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will send it to the Manchester Art Treasures Exhibition. I shall be otherwise unrepresented there, and that will be a greater grief to me than I can well express.

“Hoping you are in the best health,

“I remain, Sir, very truly yours,

“(Signed) W. S. BURTON.

“Thomas Agnew, Esq.”

The first private collection into which the picture passed was that of the late Mr. Joseph Arden, of Rickmansworth Park. On the sale of that gentleman's collection in 1879 it passed to Mr. Albert Wood, of Conway, North Wales, from whom it has now been acquired by the generosity of the following, who have provided the necessary money (£750) for the purpose of presenting it to the Corporation of London, for the permanent collection at the Guildhall, viz.:—The Lady Wantage; Lord Strathcona and Mount Royal, G.C.M.G.; Alderman Sir Charles Wakefield; Sir Edwin Durning-Lawrence, Bart.; Sir Julius Wernher, Bart.; Sir Richard Stapley; Mr. Walter Morrison; Mr. Henry Clarke, J.P.; and the Worshipful Company of Founders. The acquisition by the Guildhall Gallery of examples of this character will tend greatly to increase its importance, which is rapidly growing. It is open daily free to the public, and is visited by about 120,000 people annually.

The aged painter, now in his eighty-eighth year, is residing at Blackheath, and his latter years are enlivened by the thought that this work of his early years has found a permanent home in one of the public galleries of London.

ROMNEY, more than any artist of his time, was often successful in investing his work with true classical feeling,

derived not so much from a conscious attempt to imitate antique models as from the natural largeness and simplicity of his style, and his keen sense for the beauty of flowing line. His well-known portrait of Mrs. Maxwell happily exemplifies this phase of his art, and it is a matter of congratulation that a scholarly translation of this picture has been

made in pure mezzotint by Mr. Percy H. Martindale, and published by Mr. John F. E. Grundy (4 and 5, Adam Street, Adelphi). Following the taste of the day, the plate has been printed in colours—a method which, owing to the simplicity of the coloration of the original, is in this instance highly effective. The engraver has exercised a wise restraint in not over-scraping his copper, and the result is a work of much richness and depth, reproducing the feeling and tone of the original to a much greater degree than is usually the case—engravers being prone to forget that in working for colour reproduction it is necessary to leave a far greater proportion of the original ground than is required for printing in black and white. As a charming reproduction of one of Romney's most fascinating pictures—a work, by the way, which has never been engraved before—the mezzotint should meet with a deserved success. For

those who do not know the history of the lady, it may be well to mention that her maiden name was Deborah Jemima Brydges; she was the daughter of Edward Brydges, of Wootton Court, Kent, and married Henry Maxwell, of Ewshot House, Hants, in 1780, on her twenty-fifth birthday, dying nine years later.

CRITICS to-day are beginning to deny Meissonier the possession of genius, forgetting Hogarth's dictum, “that genius is nothing but labour and patience.” If the saying of the founder By Meissonier of the English school of painting is true, then the great French artist must be regarded as one of the most pronounced examples of genius of modern times. His work was the fruit of an infinitude of patient labour. No detail was too small for his brush to reproduce and no truth too insignificant for his hand to record. One of his finest pictures, *Le Guide*, has recently been on view at Messrs. Maple's, Tottenham Court Road. The subject of the work—an Alsatian peasant roped to one of a party of dragoons whom he is guiding—is well known from the several important reproductions of it which have been issued, though the picture itself has not been on exhibition in England before. It is one of Meissonier's largest canvases, and certainly one of his richest and most important compositions. Though its almost microscopic detail will form its greatest attraction to the layman, an artist will judge it less by this than by the criterion which holds good for all paintings, whether or not the work realises in the most forcible and direct manner what the artist intended to express. Assessed in this way, the picture emerges triumphantly from the test.

PORTRAITURE has long been recognised in England as the most exacting branch of art. This is not because

Royal Society of of the technical difficulties—in spite of all that has been written to the contrary, it requires as much skill to paint the likeness of a tree as that of a human being—but because of the vanity of clients. Men and women never recognise themselves as commonplace, and the plainest girl sees beauty reflected in her looking-glass. The portrait painter has consequently a variety of problems to solve. Every portrait he produces is really a presentment of a treble personality—the client as he sees himself, as his friends see him, and as the artist sees him.

The older English artists evaded the difficulty by each evolving a type of beauty and making their sitters' personalities conform with it. A few of the moderns still conform with this idea, and in the exhibition of the Royal Society of Portrait Painters there were one or two alleged likenesses of ladies painted with the scenic properties of a photographer's studio as a background, whose willowy forms and dignified figures realised the popular ideal of a duchess. Most portraitists, however, now evade the perpetuation of the commonplace less by flattering their subjects than by placing them in an environment of artistic interest—a method which sometimes

results in a pictorial success and a physiognomic failure.

M. Besnard did not altogether escape this pitfall in his portrait of *M. Barrère, the French Ambassador to the Court of Italy*. His Excellency, attired in official robes, stood in the midst of a spacious apartment, the detail of which was reproduced with elaborate fidelity. The handling of the work was broad and masterly; it was interesting as a record of technical achievement, but hardly as a portrait, for the personality of the subject failed to dominate his surroundings. Mr. Harold Speed's *A Profile Portrait* was



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marred by the same fault; the lady, the striped cushions on which she was seated, and the other accessories, were all given the same prominence. The portrait was not of the lady only, but of all these things, and consequently they commanded the same attention from the spectator. Mr. J. Maclure Hamilton's *General Booth* was painted with an equally elaborate background, but in this the figure of the General, his aged face glowing with zeal and inspiration, instantly riveted one's notice and transfixed it. Mr. W. Strang's *Girl with a Flower* possessed the merits of the post-impressionists without being marred by any of their obvious defects. The artist, with his almost crude yet fascinating scheme of colour, his flat modelling and discardment of atmospheric quality, attained considerable decorative charm, and this without the sacrifice of the characterisation of his sitter. Sir Hubert von Herkomer's *Portrait Study*, a powerful and effective piece of work, and Sir Lawrence Alma Tadema's pleasant and unforced portrait of *William Whitaker Thompson, Esq.*, showed that the more orthodox methods of portraiture still hold their own with the newer innovations. Another academician, the president, Sir E. J. Poynter, was represented with a study for his larger portrait of *King Edward*, which surpassed the more important version in

its effectiveness, and was a dignified and successful likeness. The portrait of *M. Cocquelin, Cadet*, by M. Anders Zorn, realised a pleasing type of young manhood with much success; its treatment, however, was too slight for the size of its canvas. Mr. William Nicholson appeared to have given *Mr. H. L. Hopkinson* an unnaturally pallid countenance, a defect which robbed the work of some of the merit to which its strong characterisation entitled it. Mr. Orpen, too, was not over happy in his presentation of *Mr. F. H. Rawlings*, the almost monochromatic colouring

being not redeemed by any special qualities of tone or brushwork. Mr. S. J. Shannon's *On the Dunes*, a couple of pretty girls on a cliff-top, seemed more in the nature of a subject picture than a portrait; more original in its treatment was the rendering of *M. Josef Hofman*, in which the face of the pianist loomed out from a background of almost unbroken black. Though not altogether a pleasing work, it was painted with much power.

DURING the past month or so, Glasgow and Edinburgh have both witnessed quite a number of distinctly interesting art exhibitions. Of those in the

Edinburgh and Glasgow: Three Exhibitions Western city, the most important was a collection of water-colours by

Mr. William B. E. Ranken, R.I., shown at the Annan Gallery; while as regards the Northern capital, mention is chiefly due to shows of works by Mr. Patrick W. Adam, R.S.A., and Mr. J. Campbell Noble, R.S.A., the former held at Messrs. Doig, Wilson and Wheatley's, and the latter at the Scottish Gallery.

Mr. Ranken has many patent defects, but also divers admirable qualities. Like too many artists of the younger generation to-day, his actual draughtsmanship

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is only mediocre, inefficiency in this respect being betrayed by nearly all his figure-studies. On the other hand, his modelling is usually good; and, albeit his colouring inclines here and there to be strident, in a few of his pictures it is essentially gentle and delicate. Passing to consider some of his works separately, a good example of his powers is *Bronze Group: Versailles*, a picture rather in the manner of Gaston la Touche. In the foreground are two cupids on a pedestal, beyond them is a fountain, and beyond this are trees. A ray of brilliant sunlight gleams on the water, and herein the artist has attained a degree of luminosity comparatively rare in water-colour—an achievement one marks again in *Bassin de Bacchus: Versailles*. In different vein are *Lady in Black* and *Lady putting on her Gloves*, both of which are strong pieces of simple realism, and recall the early work of Mr. Lavery; while *Mrs. R. at Tea*, though monotonous in colouring, is remarkable for the depth of its flesh-tints. The painter's versatility is further evinced by *In the Gardens of Alcazar: Seville*, a picture Gauguin and Van Gogh would have liked, successfully giving as it does a suggestion of warm, blazing sunlight. The effect is slightly glaring, however, and so one turns gladly to *Valley of the Nith*, a landscape rich in memories of Anton Mauve. The foreground is a cornfield, and in the distance are mountains, shadowy and illusive. The whole is treated in a soft, persuasive manner; and the picture really embodies some of the mystery of nature herself, and is unquestionably the most subtle and charming of all those in the exhibition.

As clearly indicated above, Mr. Ranken's debt to various other artists is considerable; and indeed it were easy to mention further men—Mr. Wilson Steer and Mr. William Nicholson, for example—whom he is prone to echo. Mr. Adam, on the contrary, though possibly indebted to Bosboom and other Dutchmen, betrays virtually no signs of distillation; for a personal style belongs to all his pictures, the majority of which are interiors. And thanks to this originality of outlook on his part—an originality the more notable and praiseworthy considering that he is an academician—he succeeds in the very difficult task of making interiors really interesting and engaging. Nor does his excellence consist only in novelty, for, while it must be conceded that his cathedrals lack a sense of spaciousness, and that here and there his tonality is imperfect, in the main his technique is most able. Look, for instance, at *A Hall: Morning*, in which the very texture of a carpet is adumbrated; or again at *The Oval Bedroom*, wherein the painter has truthfully portrayed diaphanous curtains; or yet again at *Reflections*, so full of faithful rendering of articles difficult to paint, notably the glass bowl in the foreground. Or to take yet one more example, look at *The Cut-Glass Chandelier*, a picture of a sunlit drawing-room. In the centre is a grand piano, on which stands a piece of Nankin, holding a spray of the plant known as "Honesty"; near this are some graceful white chairs, while in the extreme light is an exquisite satin-wood table on which are silver candlesticks with pink shades. Nearly all these details are wrought with a touch of

singular lightness, while the shadows flickering hither and thither give the canvas a further charm.

Mr. Adam exhibits also a few landscapes, but he is less successful with these, for they do not show any great feeling for nature. None of them is without merit withal, and the artist's deft manner of painting—if practically useless for embodying fields or mountains—certainly stands him in good stead in depicting flowers. Several of his essays in this department have considerable attraction, particularly a nameless picture which—with its sundial in the distance, and its luxuriant masses of many-coloured blossoms in the foreground—exhales a genuine aroma of an old-world garden.

Mr. Adam's work, like that of Albert Moore, may be aptly defined as an expression of worship of the formally beautiful; but Mr. Campbell Noble suggests no special definition, and in this fact, exactly, lies his most salient weakness. All his pictures evince honest journeyman work, and nowhere can one detect a fault as regards harmony composition; yet anything of the nature of individual accent is conspicuous by its absence throughout, while nothing gives the impression of emotion on the artist's part, and accordingly the spectator is apt to be left cold and uninterested.

With all this to his debit, Mr. Campbell Noble redeems it in some degree by at least three landscapes. He was a friend of the greatest Scottish landscape-painter, William MacTaggart, and the pictures in question arrest by virtue of possessing a hint of the master's utterance. One is called *Landing Stage on the Maas*, and this unquestionably has some of the breeziness of which MacTaggart is the acknowledged high-priest. Another is *The Pier: Iona*, and here, though the sky has not the depth or spaciousness of nature, the sea is instinct with life. The last is *The Sands: Iona*, and its colouring is clean, fresh and piquant, while some sea-gulls in the middle-distance are imbued with motion. In all these pictures the clouds are well painted, their contours not standing out in hard lines against the grey or blue—as is too often the manner of the impressionist—but seeming rather to be blended gently into the background.

ONCE again Messrs. Barker Ltd. (Kensington) have gathered together in their commodious galleries an interesting collection of antique furniture, **Antique Furniture** which includes many fine pieces, and should appeal to connoisseurs of the most varied tastes. The same firm also have on view a number of fitted-up rooms, representative of the best periods of furniture. These have been arranged with great taste and discernment, all elements incongruous with the periods exemplified being carefully omitted.

COLLECTORS of lace should find much to interest them in the varied display now on view in the galleries of **Antique Lace** Messrs. Charles Lee and Son (Wigmore Street). Many dainty and ornate pieces of the best types and periods are shown, including examples of Mechlin, Alençon, Brussels, Venetian, Spanish and Argentan, the collection being one of considerable artistic and educational value.



Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of *THE CONNOISSEUR MAGAZINE* is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., *THE CONNOISSEUR*, 35-39, Maddox Street, W."

ANSWERS TO CORRESPONDENTS

"Rembrandt."—A4,983 (Worcester).—Your book is only worth a few shillings.

Engravings after Wouvermans.—A5,015 (Thurles).—Your engraving by Dauthemare, after Wouvermans, is one of a pair of which the value is about 25s.

Engraving.—A5,019 (Worcester).—Judging from your description, there is very little likelihood of your print being of any interest or value to a collector.

Vegetable Dish.—A5,024 (Faversham).—Your vegetable dish with cover would not be likely to be worth more than a few shillings at the most.

Picture.—A5,028 (Nottingham).—It is impossible for us to give an opinion on your picture from the written description. If you are unable to send it to us, we might be able to give you some idea of its artistic merit from a photograph.

Book.—A5,029 (Parkstone).—Your book is practically valueless.

Mason Dinner Service.—A5,048 (Peebles).—The Mason dinner service of which you send particulars should be worth £9 to £10 if all the pieces are in good condition, and the pattern is good.

Fables.—A5,057 (Edmonton).—Your books are only of trifling value.

Print of Sir Walter Scott.—A5,061 (Hamburg).—The print about which you enquire is worth under £1.

Johan Van der Banck, 1694-1739.—A5,069 (Leek).—Johan Van der Banck was a portrait painter of many distinguished persons; but his work is not in the front rank.

Engraving by Bartolozzi.—A5,074 (Johannesburg).—As your engraving has apparently been trimmed, its value would be unlikely to exceed £1 to 30s. Its size untrimmed is 24½ in. by 18½ in.

Book.—A5,084 (Torquay).—We cannot value your book unless sent for inspection. You do not give us your full address, so we cannot write direct.

Clockmakers.—A5,088 (Southsea).—There are over twenty

clockmakers of the name of Martin recorded, and unless you let us know to which you refer, we cannot assist you. John Holland, of Droxford, is not a maker of note.

"River Scene," by Lucas.—A5,130 (Helston).—There is so small a demand for prints such as the one you describe that we fear if you wished to sell it you would have a difficulty in obtaining more than 5s. to 10s. for it.

Water-colour Drawings.—A5,140 (Ramsgate).—If it were possible, we should be pleased to give you some idea as to the value of the drawings through our pages, but it is quite impossible to give an average price for any particular artist's works from a written description. It would be necessary for us to see the drawings before saying anything further.

Encyclopædia Britannica.—A5,143 (Cannock).—Your *Encyclopædia* is practically valueless, as the information is quite obsolete.

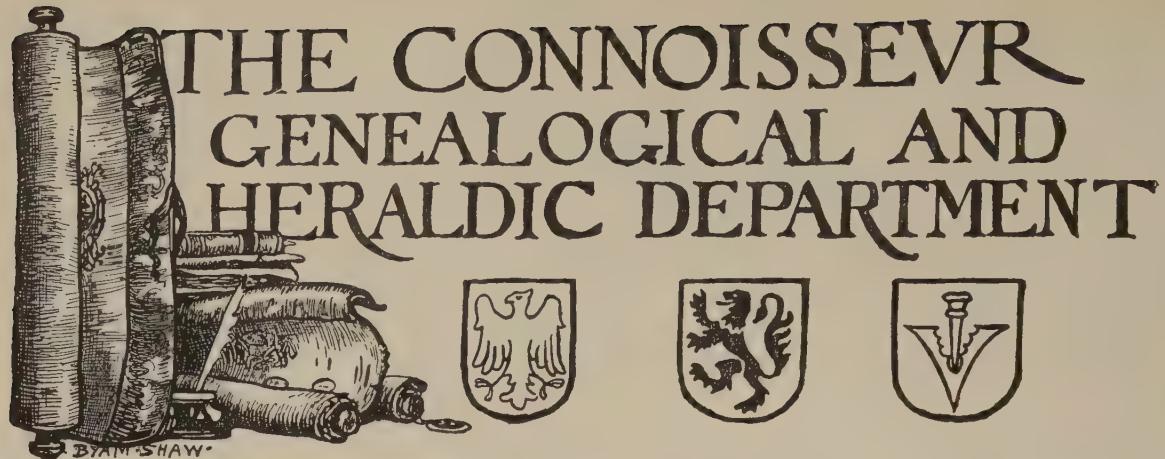
Ackermann's Repository.—A5,147 (Lymptonstone).—Ackermann's *Repository of Arts* is complete in forty volumes, and was originally published monthly in numbers at 3s. 6d. each. Your four volumes are worth 25s. to 30s. at the present day.

Tea Set.—A5,149 (Hamilton, Ontario).—Though, judging from the photograph, the tea set is of antique design, it is quite impossible to say whether it is of genuine old Sheffield plate without seeing a piece.

"Death of the Earl of Chatham."—A5,152 (Winchmore Hill).—Your print by Bartolozzi is not one for which there is much demand, and even assuming it to be a perfect impression, we should not place a greater value than £1 to 30s. upon it.

Picture on China.—A5,167 (Canterbury).—We cannot trace any record of the painter of your picture on china, and presume it was by an artist employed by some French factory during the last quarter of the eighteenth and first quarter of the nineteenth centuries.

Books.—A5,183 (Sydenham).—Your work by Hogarth is of quite small value. The other book we should need to see before giving an opinion.



Special Notice

THE CONNOISSEUR MAGAZINE has a Genealogical and Heraldic Department under the direction of a well-known genealogical writer. Fees will be quoted on application to the Heraldic Manager, 35-39, Maddox Street, W.

[THE idea that inquiry into one's family history is an idle pursuit, tending to foster pride, has passed away, and it is now thought that a study of ancestry may prove helpful, and give practical lessons in many ways. This being so, an account of the various materials from which a genealogist traces pedigrees may be of some interest. After Wills and Parish Registers, by far and away the most important are Chancery Proceedings, for the records of this Court are a veritable gold-mine to the genealogist. Of these documents it has been said that they record not only the names and descriptions, relationships, and descents of the parties concerned, but their very words. These records commence in 1377, and continue to the present time. It may be imagined that only descents of the well-to-do can be obtained from these pleadings, but this was not so; and it has been laid down that any family who ever owned an acre of land must have had a Chancery suit at some time or the other.]

ANSWERS TO CORRESPONDENTS

BUSSELL.—The coat of arms stamped on the cover of your Plantin book of 1648 is the shield of the city of Rotterdam, and may be described as *Parti per fess or and vert in chief quarterly or 4 lions passant, 1 and 4 sable, 2 and 3 gules, in base a pale argent. Supporters, two lions rampant regardant proper.* De Somers was an old family of Brabant.

HORRY.—Perhaps your ancestor was originally from Orkney; a search in the local records might be advisable. The will of John Horrie, mariner, of Kirkwall, was proved 4 March, 1631.

CRUMPE.—Lawrence Crompt, York Herald, College of Arms, was appointed by the Lords proprietors of the Province of Carolina "Carolina Herald," and received a patent from them, dated 1 June, 1705, empowering him to grant armorial bearings to the nobles of that province. He was to grant to the Landgraves and Cassiques such arms and crests as he should think proper, the arms to be "set upon the face of the sun," and the crest to be surmounted with a "coronet formed of the rays of the sun." Lawrence Crompt died 11 June, 1715, and we do not know that any list of the arms granted by him has been preserved.

THACKERAY.—The grant of arms to Thomas Thackeray, D.D., Head Master of Harrow, and Archdeacon of Surrey (the great-grandfather of the novelist), was dated 10 February, 1755, and no family of this name had previously been armigerous. The arms granted were, *Vert two garbs or in base an arrow argent on a chief purpure a cherub's head proper between the like number of estoiles of the third.*

DUNSCOMBE.—This family, anciently of Dunscombe, co. Devon, bore for arms *Parti per chevron azure and gules three bucks trippant or; but in a "Collection of Armes of the Gentlemen of Devonshire," dated 5 January, 1579, the following coat*

is assigned to Dunscombe, *Argent two bars and in chief a demi griffin issuant sable.* Nicholas Dunscombe, of the co. of Cork (d. 1793), had the following "confirmed" to him by Ulster: *Quarterly 1 and 4, argent a chevron ermine between three talbots heads gules, 2 and 3 argent two bars and in chief a demi griffin segreant sable.*

CONVERS.—The arms of Convers, as given in the *Visitation of Sussex, Harl. Soc., v. 53, p. 138,* are *Or a chevron sable between three bulls heads caboshed of the second, armed of the field.* This family descended from John Convers, of Winchelsea, and the will of a Robert Convers, of Rye, was proved 4 April, 1620. According to *Harl. MS., 5827,* Convers of Exeter, co. Devon, bore *Or a chevron between three sheep's heads sable;* and John Convers, of Exeter, apparently died in 1623.

LEES.—The sketch of the design on your Wedgwood plate is evidently that of a family crest, but we cannot at present trace the name of the family, but hope to do so after a little further research.

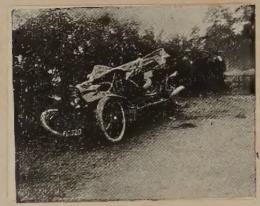
RUDING BRYAN.—The question raised by this correspondent hardly comes into our province, as it apparently is more one of law than of heraldic rules, and therefore it would be better to consult a solicitor. Many books are issued and sold to the public with coats of arms stamped by way of ornament on the covers—a well-known instance being Shakespeare's works; also collectors of choice bindings must have many volumes bearing different coats of arms on their covers. Again, there are collectors of book-plates. Whether the possessors of these would by *Law* be considered *users*, and therefore liable to pay the tax on armorial bearings, or could be fined for not doing so, we cannot undertake to say; but we give our own opinion (for what it is worth) that such a proposition appears to us to be entirely against common sense.

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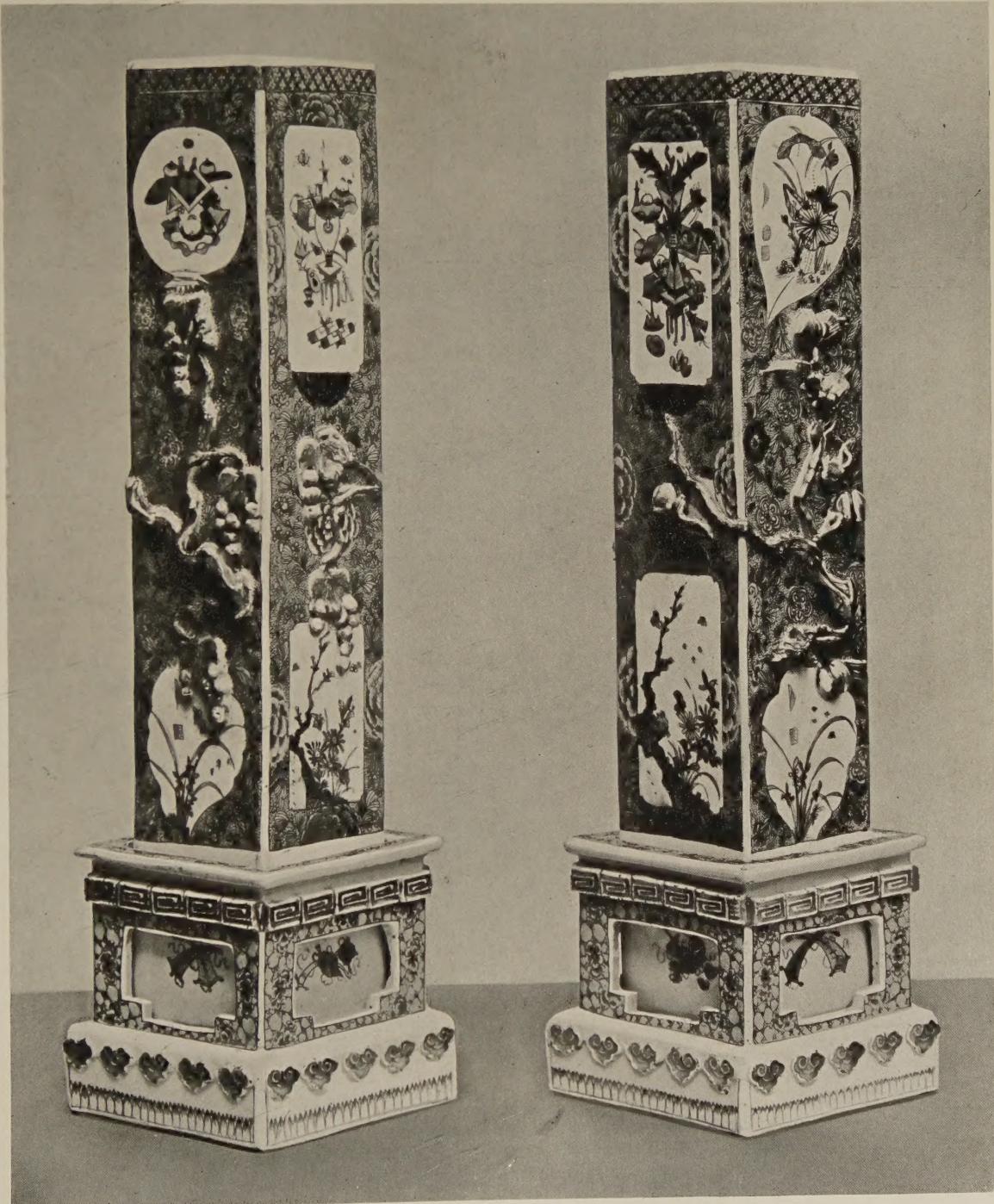


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